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MARCH '94

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Dave Grohl

T.S. Monk

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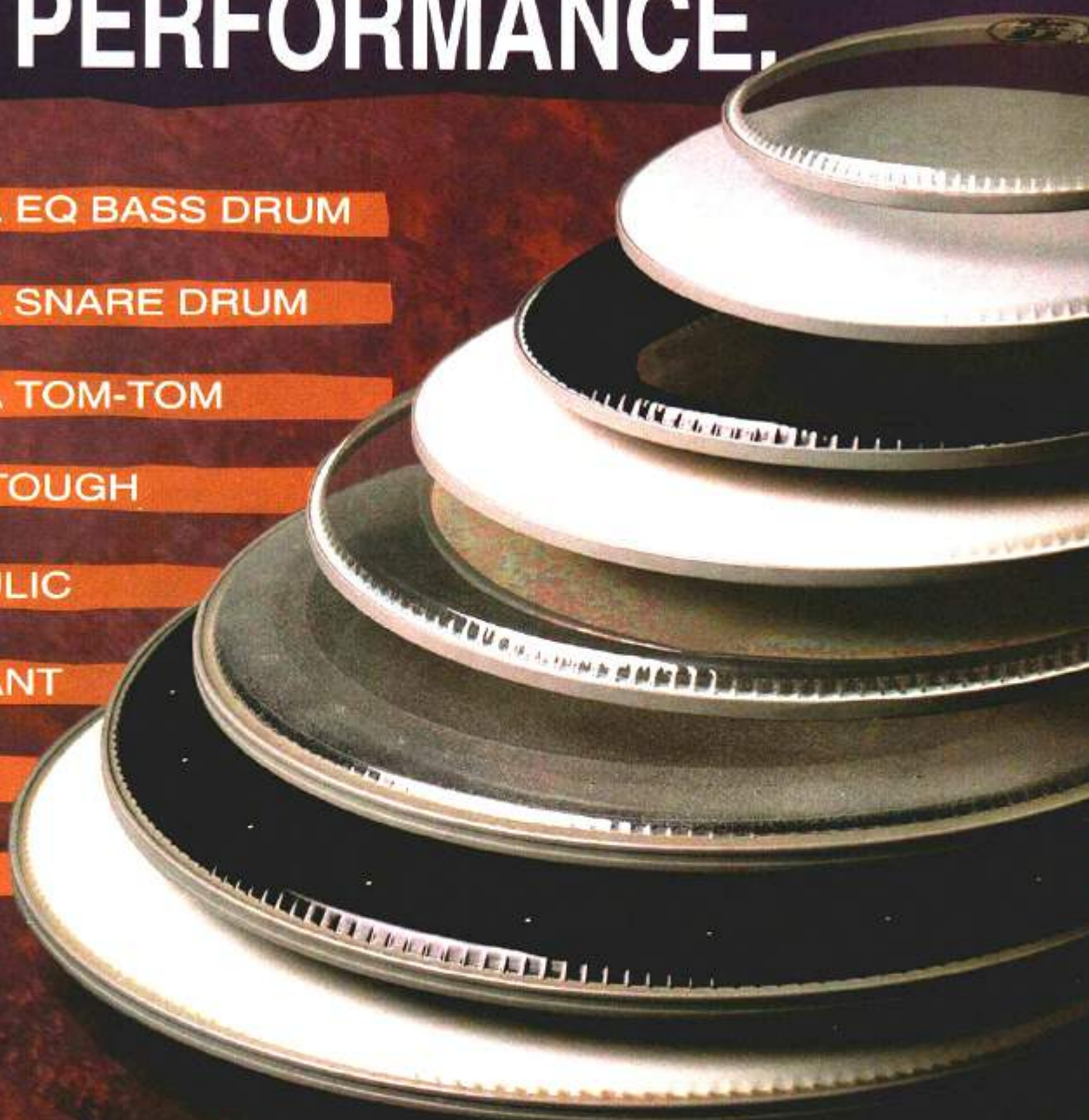
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DAVE GROHL

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Casting Your Vote



Once again, it's time to vote for your favorite artists in *Modern Drummer's* 16th Annual Readers Poll. (You'll find your official ballot enclosed in this issue.) The *MD* Readers Poll offers you an opportunity to vote for your favorites in categories that range from rock to jazz to country drumming. You also get to select your favorite recorded performance by a drummer over the past year, and to cast your vote for another deserving artist in the prestigious MD Hall Of Fame.

If you believe that *MD* poll winners don't appreciate your votes and don't find your approval meaningful—nothing could be further from the truth. I've had occasion to speak with many of the winners over the years, and I've never come across an artist who wasn't totally delighted with the recognition received from *MD* readers. Great players will always get their share of praise from the non-drumming audience, but nothing is more rewarding than being acknowledged by a group of *your peers*.

Your votes are also very important to the drum industry as a whole. Many companies eagerly await the poll results each year so they can prepare special congratulatory messages. The poll also provides a means for manufacturers to gauge an artist's popularity. And that can play a direct role in a company's future advertising campaigns and endorsement arrangements.

We've always had an excellent response from *MD* readers at voting time. However, this year we're offering a little extra incentive for you to cast your ballot. After the votes have been tabulated, every ballot will be entered into a random drawing. Three ballots will be drawn, and three individuals will each win a *free* one-year subscription to *Modern Drummer*. There are no questions to answer and nothing to write. All you need to do to become eligible is vote. Winners will be notified by mail, and their names will be published with the Readers Poll results in the July '94 issue.

The *Modern Drummer* Readers Poll has long been recognized as the leading indicator of the popularity of the greatest drummers in the world. And it's your participation that has made it so. There's no question that your opinion means a great deal to the entire drumming community, so be sure to take the time to make your selections and mail in your ballot before the March 1 deadline.

RS

MODERN DRUMMER

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DAVE ABBRUZZESE

First I saw Dave Abbruzzese at *MD's* Festival Weekend. Then I read about him in your December issue. Then I bought Pearl Jam's new record to hear him play with the band. The guy is incredible! He's solid, powerful, and imaginative. And after listening to him speak at the Festival and reading what he had to say in the story, I'm pleased to realize that he's also *genuine*. The humility and gratitude he feels for being able to play in a chart-topping band are most refreshing. Congratulations to Matt Peiken on a well-written story, and to *MD* for catching this rising star so early!

Allie Warrenton
Toms River NJ

Whether or not the media is correct in naming Pearl Jam as *the* band of the '90s (I mean, it's a little early in the decade for such pronouncements, isn't it?), I feel confident in predicting that Dave Abbruzzese will certainly be one of the decade's most influential drummers. He has it all: ability, originality, musicality, and (perhaps most surprisingly) humility, too. Dave's position in a mega-successful band will unquestionably influence other drummers to emulate him. Let's hope they emulate his positive attitudes as well as his drumming style.

Frank Lemieux
New Orleans LA

RESPONSE FROM HEFNER

This letter is in response to the letter written by Mark McTaggart in the December '93 *Readers' Platform*, which criticized my article "Since Rock Took Over" [August '93 *MD*].

Ironically, the day I read Mr. McTaggart's letter, I had been in a large local music store (which advertises nationwide in *MD*) to buy a pair of wire brushes. The store had two pairs in stock, neither of which were what I was looking for. There was, however, a plethora of heavy-duty nylon models. The salesman, God bless him, graciously offered to order the model I needed, apologizing that he was unable to

carry items that do not sell in considerable volume. His apology was unnecessary. I do not fault the store for this situation. Apparently Mr. McTaggart also misinterpreted my position, or simply missed the part of my article where I acknowledged the validity of "good business sense."

He also must have skimmed over my qualifying statement that I was quite aware of the options in today's market. My point was not that these options don't exist, but rather that, for unavoidable economic reasons, many of them are not widely known to younger, less knowledgeable players. My article was not an indictment of manufacturers and merchants. They do not dictate popular taste; the media does. Manufacturers and merchants simply respond to demand, as they should.

A young player, not sure of what he or she is looking for, would likely walk into the same store and be influenced in a specific musical direction by what is most prominently displayed: power-sized drums, heavy-duty stands and accessories, and posters of the latest rock idols. This is the "stuff that sells," and is therefore a most significant influence in a young player's choice of direction. If the choice *is* to go toward rock playing, I would like to think it is a well-informed choice. Unfortunately, that is frequently not the case.

I would suggest that we, as experienced musicians and educators, need to be responsible for informing younger players of their musical options. The creative spirit of the young musician should be allowed to soar unimpeded; it would be tragic for it to be channeled in one direction or another by economic or popular trends.

Ron Hefner
Bonita Springs FL

RELIEF FROM TINNITUS

I read with great interest your article on Peter Erskine in the November issue. While I am not a drummer, I am a musician and a music store owner, and I read *MD* every month to keep in touch with the percussion scene.

Like Mr. Erskine and countless other musicians, I suffer from hearing loss and tinnitus. My reason for writing this letter is to let fellow sufferers in on something that has given me relief. I can't offer any help for hearing loss, but my symptoms of tinnitus have been greatly reduced by an herb called Ginko Biloba. This is no "mystery product," it's perfectly legal and readily available at any health food or herb store. I have used Ginko Biloba for several years and have found it to be a great help in reducing the ringing in my ears that occurred almost constantly.

I'm not trying to give any medical advice here; I'm only relating what has been helpful to me. There are no side effects, it isn't addictive, and if it doesn't help you, it won't have cost you a lot to try. Give it a try, Mr. Erskine; it has restored some of my blessed quiet.

Brian Loy
Jacksboro TN

ATTENTION BODHRAN FANS

Though Joseph McKee's informative article on the bodhran was published several months ago [May '93 *MD*], I would like to add one band to the discography provided. Spirit Of The West is a band with widespread renown in Canada. In the beginning, their music was almost exclusively traditional. But over the years it has progressed to a style bordering on "alternative." Through this progression, some of the traditional elements have been maintained (including Geoffrey Kelly's use of the bodhran), and their style remains unique. Notable bodhran work can be heard on albums such as *Tripping Up The Stairs*, *Labour Day*, *Old Material*, and *Save This House*. These albums should be available as imports in the United States, or it may be possible to obtain them by writing Spirit Of The West, 506-119 West Fender St., Vancouver, B.C. V6B 1S5 Canada.

Duke Thornley
Waterloo, Ontario, Canada



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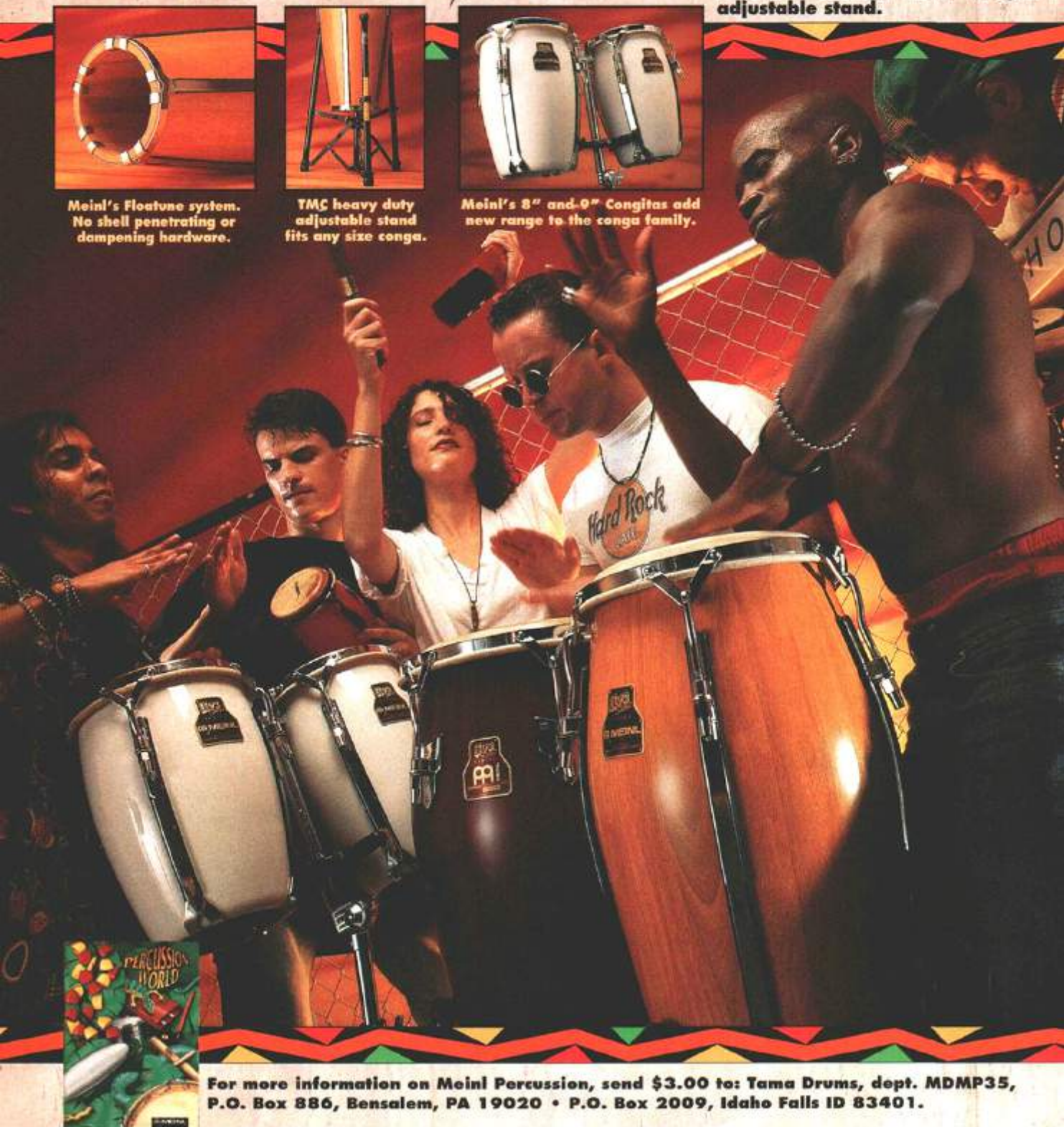
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Chad Wackerman

For his second solo album on CMP, *The View*, Chad Wackerman wanted to build on the success of his first release, *Forty Reasons*, without merely duplicating it. Like his first album, *The View* combines Wackerman compositions with pieces that were totally improvised. It also features most of the same players—though there is one significant addition to the personnel that provides an interesting sonic change.

"I decided to add a horn player," Wackerman explains. "The typical thing would have been to add saxophone, but I really love the way Walt Fowler plays trumpet, so I thought that would provide a nice, new color."

Wackerman says he wanted to make an album with a band sound, rather than one in which the focus was on the drums. While he definitely achieved his goal, there is still plenty of fine drumming within that band sound that will delight Chad's fans, especially on a tune called "Across The Bridge," which is built over an intense drum ostinato. Despite the busy drums, the track never sounds cluttered.

"It has to do with balance and contrast," Wackerman says. "A busy rhythmic pattern can work as long as the other players are *not* being busy. The guitar is playing whole-note chords, the bass is playing very sparsely, and the trumpet is in a sonic

range that never interferes with the drums. So it works."

Besides completing his album, Chad has written a drum book that deals with playing two hi-hats. "A lot of players are adding remote hi-hats to their setups," Wackerman says, "but most of the drummers I've heard tend to just use one at a time. There are more interesting ways to incorporate a remote hi-hat with a traditional hi-hat, so my book advances to where you can play randomly on either hat, opening and closing both of them as well." The seventy-five page book is being distributed by Drum Workshop.

• **Rick Mattingly**

Jackie Santos

Jackie Santos's career took a left turn a few years ago—from backing R&B vocal group Tavares to drumming for John Cafferty & the Beaver Brown Band. Why the stylistic change? "I'm interested in all musical idioms," replies Jackie, "and I always wanted to play in a rock band. After eleven years with Tavares, I needed a breath of fresh air. A friend of mine, who is the sax player in Beaver Brown, called me and told me they were looking for a drummer. Now it's three and a half years down the road, and I'm still having a lot of fun."

Jackie's change in gigs called for a change in drumming style, too. "John Cafferty—and everybody else in the group—taught me a lot about rock 'n' roll drums," says Jackie. "I had to play a little harder, and my fills had to be more open. But I bring something different to the band because of my R&B/jazz/Latin background. The colors are different; and I think the band definitely has a better groove now."

Jackie also appreciates the touring schedule that the Beaver Brown band maintains. "Tavares toured eight months out of the year," he says. "With Beaver Brown we're out for a couple of



weeks, then home for a week. That way I can keep my family life intact—and my kids know who Daddy is."

When Jackie's at home in the Boston area, he works with his own and other jazz groups. He also just completed a recording with Beaver Brown guitarist Tom Enright—along with a new Beaver Brown record, as well. And as if that weren't enough, there's Jackie's solo project. "I'm doing some of the writing—with the producers," says Jackie. "They come up with the melodies and I do the arrangements and play all the drums and percussion. It's similar to what Bob James and Harvey Mason did with Fourplay—but a bit more vocal oriented. There'll be

some jazz flavoring, but with some pop stuff too so that it can work in that market. It's going to be very slick."

• **Rick Van Horn**



Dale Crover

"Did you hear the one about the two drummers and Santa Claus?" asks the Melvins' dramatic skin basher. It seems this godfather of grunge is also a comedian. "The first drummer keeps bad time, the second one keeps good time, and then there's Santa Claus. They're walking down the street together when they find a fifty-dollar bill on the sidewalk. Who picks it up? The first drummer, of course—the other two don't exist."

On *Houdini* (Atlantic), this Seattle trio—Crover, King Buzzo on guitar and vocals, and Lorax on bass—bring their heavy, slow grind to a major label after years of underground renown (and indie label status) as the most influential group in the metal-punk niche of alternative

music.

Tall and gangly, Crover's grandly visual style is complimented by his trademark use of flams, a mastery of sludgy-slow tempos, and a big, echo-laden drum sound. "We work as a band on the drum parts," Dale says. "Buzz often has an idea of what he wants. That's really helpful, although I think a lot of drummers are against that kind of advice. They think, 'Oh, no. I'm the drummer, you're the guitarist.' They can't compromise."

Crover's straighter side appeared on Nirvana's *Incesticide*, a collection of old tracks documenting Dale's tenure with that supertrio. He also released a solo album in 1992 on which he played everything including "lead drums, rhythm drums, and

backup drums."

Crover even cuts loose with a drum solo on *Houdini*, the sculptured-sounding "Spread Eagle Beagle." Recorded on a borrowed 1948 Gretsch three-piece set, Crover's recorded drum sound is as powerful as his live Tama setup of 26" bass drum, 16" rack tom, and 20" floor tom. He also favors 24" cymbals.

In addition to his musical and comedic skills, Crover has plans to release a drummer's fanzine, aptly titled *Bongo Lips*. "I've interviewed the drummers from Hammerhead and Poison Idea. We'll have lots of drummer jokes and good clean fun—just talkin' drums with the boys."

• **Ken Micallef**

Max Weinberg

For Max Weinberg, the difference between drumming for Bruce Springsteen's E Street Band and leading a jump blues septet on late-night television isn't as great as you might think. "The requirements are the same," says Weinberg. "No matter what the gig, the idea is to make the music feel good."

In September of last year Weinberg began his role as bandleader and drummer on the NBC talk show *Late Night With Conan O'Brien*. Rather than do Springsteen-style rock or imitate what other TV bandleaders were playing, Weinberg opted to swing his sound, much the way Louis Jordan and Amos Milburn did in the late '40s.

"I swing everything we play," continues Weinberg. "I'd been listening a lot to Gene Krupa and Buddy Rich records. There's something incredibly lasting about that music. I thought a bluesy swing

sound would be right for the show."

Though Weinberg doesn't view his approach to drumming any differently these days—despite the change in music—the former E Streeter has a lot more responsibility in his new role. In addition to playing drums and leading the band, Weinberg also works on arrangements with guitarist Jimmy Vivino and composes some of the music the band plays.

"It's a tremendous challenge, but it's also something I really enjoy," says Max. "When I heard about the gig, I knew at once I wanted it. There haven't been many drummers who have led bands on television. We really worked hard to put together what I thought was a winning combination."

• **Robert Santelli**

News...

Jonathan Moffet on tour with Janet Jackson.

Alvino Bennett recorded some tunes with B.B. King for a tribute to Curtis Mayfield.

Michael Barsimanto recently did a tour with Hugh Masakela and can be heard on Mark O'Connor's current album.

Mike Fasano played percussion on one track, "Hair Of The Dog," on Guns N' Roses' new

Spaghetti Incident. Fasano also played drums on one track on Guns guitarist Gilby Clarke's solo album, *Pawn Shop Guitars*. Other drummers on Clarke's album include **Matt Sorum** (on three tracks), **Duff McKagen** (one track), **John Schubert** (one track), **Rob Affuso** (one track), **Eric Skodis** (one track), and **Marc Danzeisen** (seven tracks). Danzeisen will be doing

Clarke's live dates as well.

David Ryan on the Lemonheads' recently released *Come On Feel The Lemonheads*.

Phil Varone on Saigon Kick's latest release, *Water*.

Michael Lee on tour with Robert Plant.

Todd Turkisher is now recording with David Byrne.

Brian Doherty has been recording and touring with

They Might Be Giants. Brian was also recently in the studio with XTC.

Chad Smith recently played sessions with Johnny Cash, John Fogerty, and the Wild Colonials.

Max Roach recently premiered his multi-media performance piece "Ju Ju" at Aaron Davis Hall in Harlem.



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What the best players play™



Peter Erskine

D At your performance with Steely Dan in San Bernardino, California, the sound—especially the drum sound—was like listening to a CD. How was that achieved? Also, you were wearing headphones throughout the show. Was it a monitor mix or were you playing to a click—and if so, what was the reason for the click? Finally, do you teach privately in the L.A. area?

Matt Forsyth
LaQuinta, CA

A Thanks for your kind and enthusiastic words. The terrific sound on the Steely Dan tour was the result of several key factors. Of course, the sound company, crew, and house mixer were crucial. (Clair Brothers supplied the P.A., and Dave Kob mixed the front of the house. He's great!) And frankly, I think the drums enjoyed being favored in the house mix just a bit.

I was also fortunate to have a Yamaha *Vintage Maple* drum-kit—with the *YESS* suspension system—to play on. The *Vintage* differs from Yamaha's usual maple kits in that the finish is not a plastic type of lacquer, but rather the same instrument varnish that Yamaha uses on its clarinets. The drums literally "breathe" better than plastic-coated/finished drums do, and the warmth and center of the drum tone is enhanced—while the high-end punch seems all the better. I decided to go with a 14x22 bass drum for the immediacy of the sound and attack. (I generally don't like power depths.) The snare drum was a prototype 5 1/2x14 hand-hammered brass instrument. During rehearsals, I was trying a couple of different snare drums. When I started playing on that one, both Walter Becker and bassist Tom Barney turned around and said, "Yeah!" The music actually felt better when I played that drum. So it stayed in the setup, and I think Yamaha will make it commercially available in the future.

The drumheads were Evans *Genera* tom batters, with a *Genera EQ-3* series head on the bass drum and an *Uno 58 1000* batter on the snare drum. The mic's on the snare and toms were Shure (*SM-57* and *SM-98s*, respectively). My cymbals were all Zildjians. (Please see the Steely Dan setup diagram in the November '93 issue of *Modern Drummer*.)

The most important person in the crew for me was drum technician Gary Grimm—who used to work for Jeff Porcaro on Toto tours and is a drum-maker himself. He was responsible for setting up and tuning the drums each day—and he did a great job. He was also right behind me during the shows, casting a watchful eye over the proceedings in case anything went wrong—which never really happened.

The headphones you noticed were *Aviation* headphones designed by the Bose Corporation. They employ active (electronic) noise suppression as well as utilizing inherent damping characteristics (by virtue of the materials and construction), and I wore them for hearing protection only. Underneath the headphones I

was using molded earpiece monitors made by Future Sonics. The *Ear Monitors* are a very high-fidelity speaker system for the ears. Future Sonics also provided an Aphex *Dominator II* limiter (to prevent any accidental and damaging jumps in volume) and an amplifier.

The design of the molded phones provides precise listening with protection against *loud* volume transients. However, the fitted mold did not provide enough protection for my already noise-weary ears from the attack of the snare drum, cymbal crashes, and general volume level of the band. Steely Dan is a louder band than any other I've played with over the past several years. During rehearsals I realized that I would need more protection than what the molded earpieces could offer alone. Legendary engineer Roger Nichols (who was mixing the monitors for Donald and Walter) suggested the addition of the Bose *Aviation* headphones.

The headphones electronically "listen" to unwanted noise that has leaked inside the earcup, and then they produce precisely the right out-of-phase signal to effectively cancel out most of the noise. This actively suppresses noise in the 12-700+ bandwidth. The silicon seal of the earcups and their construction provides protection from higher-frequency transients. What all this meant was that I was not only freed from the pain and trauma of the volume around me (remember that hearing-damaged persons are more sensitive to noise), but I could also now listen to my molded-ear monitors at half the volume! And, no matter the venue (club, indoor arena, or music amphitheater), I heard only the music—in my own private and wonderful world. The headphones gave me the opportunity to do the Steely Dan tour and not do any further damage to my hearing. As opposed to rehearsals—where by the end of the day my ears and head felt like they had been put through the wringer—after every show my ears felt fresh, with no additional tinnitus/ringing. I can't speak highly enough of the Bose *Aviation* headphones. For more information, contact Bose at 1-800-242-9008. Outside the U.S., call 508-879-7330, extension 4475, or fax (508) 872-8928. Future Sonics can be contacted at (215) 598-8828, or fax (215) 598-8827.

We did not employ a click track during the show, though I did get my starting tempos by way of a metronome fed through my



Photo by Karen Miller

continued on page 52

Paiste Escovedo



family matters

Shelia E.:

Prince
Lionel Richie
Patti LaBelle
Stevie Nicks
Marvin Gaye
Billy Cobham

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Tito Puente
Placido Domingo
Miles Davis

Pete Escovedo:

Mongeo Santamaria
Azteca
Cal Tjader
Billy Cobham
Pete Escovedo Orchestra
Santana

Peter Michael:

Mariah Carey
Lionel Richie
George Michael
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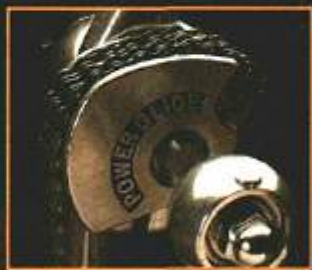
NICK MENZA OF Megadeth
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"Out with the old, in with the new," comments Nick Menza, drummer for Megadeth. "I think I've lost count of how many pedals I've used...and now I can melt 'em all down if I want to. Because the Iron Cobra pedal is the only pedal I need."

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I R O N



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Nick extends his thanks to the B & B Foundry, Philadelphia for helping him lose his old pedals.



C O B R A
THE FEEL IS UNREAL



Mellowing Tom-Tom Sounds

Q I own a Rogers *R-360* five-piece kit. My problem is that my 9x13 and 16x16 tom-toms always have a "metallic" sound, no matter how they're tuned. Can you tell me what the problem could be, and how to fix it or get around it?

Dave Benn
Elk Lake, Ontario, Canada

A The Rogers *R-360* was an entry-level kit introduced in late 1982. Although Rogers was famous for its American-made drums, the *R-360* (and its heavier-duty version, the *R-380*) was an imported kit typical of many others made at the time. The problem you describe is most likely due to the nature of the drumshells. They are made of 9-ply mahogany, and very likely are coated on the inside with a reflective sealer. Both the wood type and the sealer tend to promote

the projection of higher frequencies and sharper impact tone (as opposed to the darker, mellow sound of maple shells, for instance). This bright, high-pitched tone is probably what you are describing as "metallic."

There are several things you can do to "mellow" the sounds of your toms. The first, and easiest, is to experiment with head types. Thin heads will favor higher frequencies; thicker heads tend to mute those frequencies, leaving the lower frequencies to be projected. In your case, simply muffling a thin head won't be as effective as actually changing to a thicker one. Your best bet for this purpose would be a twin-ply head with some muffling characteristics built in—such as a Remo *Pinstripe*, Aquarian *Studio X*, Cannon *Deadhead*, or Evans *Hydraulic*.

You can also diminish the reflectiveness of the shell itself. This can be accomplished by lining the shell with one or more layers of fabric. Depending on how

much you want to reduce the shell's reflectiveness, this fabric could be anything from a very thin bed sheet to fairly thick, soft flannel. Try taping the fabric inside the drum in order to determine how much is necessary. (You might not need to line the entire shell; sometimes only a few strips will do the job.) Once you've made that determination, you can either leave the fabric taped in place, or install it more securely by putting it underneath the screws holding the lug casings to the drum.

Polymotion

Q I'm interested in obtaining the book entitled *Polymotion*, by Jimmy Hobson. It was mentioned in the September issue of *MD* in the *Update* column. Can you tell me where I can order it?

Lutz Bauer
Berlin, Germany

continued on page 55

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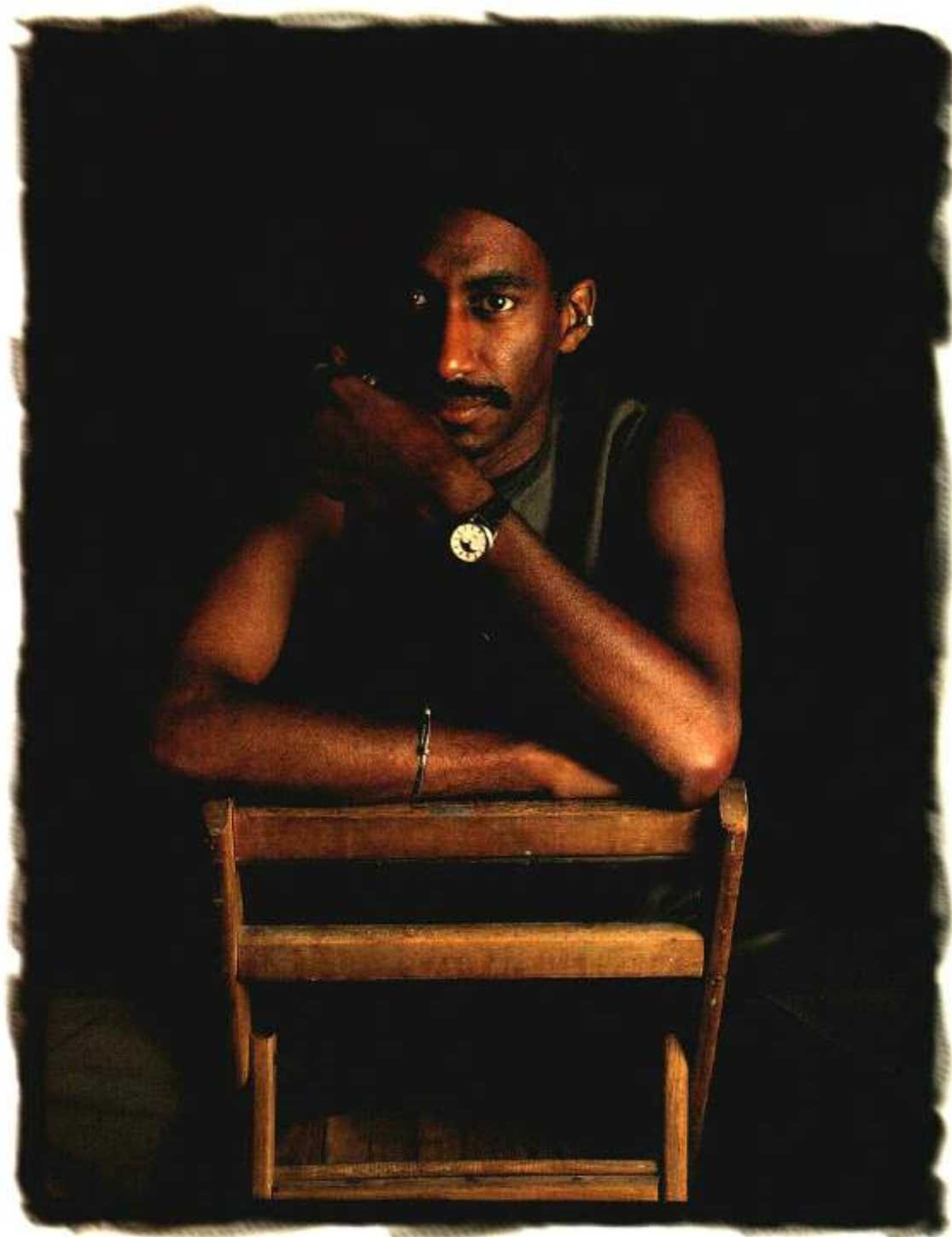
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NIRVANA'S DAVE GROHL UNREFINED

BY TERI SACCONI

Success hasn't spoiled Dave Grohl one bit. Devoid of pretensions and shunning the cliched rock 'n' roll excesses, Grohl is just a "regular guy," utterly amazed by what has befallen him and Nirvana over the past two years.

And what a short, strange trip it's been. *Nevermind*, the band's second album, exploded into rock consciousness in 1991, introducing the world to "grunge" and putting Seattle on the musical map. If the late '80s were rock's complacent, bloated years, then *Nevermind* introduced the '90s with unbridled invigoration.

In Utero (which entered the charts at Number 1 upon its release in early fall of '93) raises the standard set by its predecessor. Yet it retains the same guitar rage (via Kurt Cobain) and rancorous rhythm section (Grohl, along with bassist Krist Novoselic). Dave is an admitted minimalist when it comes to drums, and he's certainly no technical savant. The beauty in his playing is the way he lays it down for the sake of the songs: the slow building of tempos and volume into hallucinatory fury, the seismic bass drum sound, the manner in which his tracks breathe amid the thrash and din.

It's been said before, but it's worth repeating: Simplicity in drumming often has more impact than complexity. Grohl's playing—whether in the form of garage rock, punk rave-ups, metal excursions, or jazz-inflected intros—always supports that essential concept, making Nirvana one of the most explosive live and recording bands of their generation.

Photo by Robert Hukalski

TS: The reaction to *Nevermind* on not only a commercial level but also on a cultural one probably exceeded your wildest fantasies. Do people expect you to have changed due to all the success?

DG: When we were touring

for *Nevermind*, things were snowballing every day, but we didn't know it yet because we were still playing 500-capacity clubs, feeling comfortable, and having a really great time.

Journalists would say things like, "You're changing the face of rock 'n' roll." We were like, "Yeah, right." People now speak of the "pre-Nirvana era" and the "post-Nirvana era," and it doesn't make sense to us. I just can't believe it would make that much of an impact.

For us, it was something we were doing for a long time, and since I was always playing in punk bands, it's not too far from what I was doing before. People have glorified what we do, but I don't understand what the big deal is. It comes down to it being just a record with twelve songs on it. Sure, it sparked a lot of emotion in a lot of people, and that's great because the ultimate form of flattery is when someone is moved by your music. Someone came up to me during the *Scream* reunion tour [*Scream* was Dave's previous band], and he gave me a CD of his band and said, "I'm an old *Scream* fan, and your drumming with them influenced this." That was the first time anyone had ever said that, and I felt like I wanted to cry. That was so much more flattering than if someone says, "You just made 15 million dollars—here's a platinum record for your wall."

Trophies are great, but having touched someone musically is a whole lot better.

TS: Do you think the press is responsible for a lot of the hype about Nirvana?

DG: In general I stay away from the press, and I don't read a lot of what's written about us, because what's the point? I'm aware of what



Photo by Andy O'Brien/Getty

we're capable of and I know that *In Utero* is the best thing we've ever done. So to sort of wallow in all the exposure and glorification—that can really ruin you.

I feel lucky because things are still calm and sane despite how insane things can get in the press. Things don't really hit home because I know what I'm all about, my family knows what I'm all about, and people who know me scoff at what's written about the band. It's a wonderful attribute to be able to play in a band that a lot of people love, but to let it affect your life is just bullshit.

I don't see this as something I'll do for the rest of my life. I think we all feel it can last another couple of years, and then we'll go off and do whatever else. I want to go back to college. I dropped out of high school to join *Scream*. I was touring in a band with four other guys, going to places I had never gone before, and living off of playing the music. Just to be able to eat every day from playing your music—it's the most basic trade. I did that for four years and it was so much fun.

I'm almost twenty-five years old, and I want to do a lot with my life. I'm getting married soon, and I want to have kids. I'm not complaining about what I have now, it's just that I feel that there's so much more out there than just the rock 'n' roll thing of who's on the charts.

I'm very fortunate to be able to make a living playing drums, especially since I don't feel I know that much about them. I've taken two lessons in my life, and that was four years after I taught myself how to play. I had been going to this jazz club in downtown D.C.—every Sunday they'd have a workshop where people could sit in with the band. So I went in there one night and there was a drummer on stage named Lenny Robinson, who was phenomenal. I knew how to really beat the shit out of the drums, but I thought, "I'd love to really learn how to *play*." So I asked him if he would give me

lessons, and the first thing he did was ask me to show him how I held the sticks, which was wrong. I lasted two lessons and then I quit.

TS: Do you still hold your sticks the way you did then?

DG: I still hold them backwards to get more "thud" out of them. I lay my whole stick out on the head—I don't just hit it with the

top of the stick. I just play wrong.

TS: Playing "the right way" versus "the wrong way" seems pretty irrelevant given your success, don't you think?

DG: When you take lessons, it seems that what's taught are the traditional basics. I think a lot of people who learn to play drums usually learn to read music or they learn someone else's concepts. It depends upon the

GROHL BEATS

While Kurt Cobain may receive the lion's share of attention in Nirvana, it's Dave Grohl's drumming that is the backbone of the band. Dave grooves hard, plays the right part at the right time, and is able to keep the time solid even as the band drastically shifts dynamic levels. On *In Utero*, the band's recent smash, Dave offers up some cool patterns that simply elevate the music.

MUSIC KEY

Open	O	H.H.	X	R.C.	●	C.C.	●
S.D.	■	T.T.	■	B.D.	■		

"Scentless Apprentice" (opening groove) (quarter note = 86)

"Rape Me" (chorus pattern) (quarter note = 112)

"Dumb" (chorus pattern) (quarter note = 116)

"Very Ape" (two-measure chorus pattern) (quarter note = 152)

individual, but to really get your *own* thing happening, you have to do it from your own ear. I learned to play drums from listening to punk rock records.

TS: So you were a punk rocker who hung out at jazz clubs?

DG: With punk rock drumming there was more energy and it was just all-out bashing on the drums. The bands that could play the fastest were, at one point, the most respected. It was always up to the drummer—a band could play as fast as they wanted to, but if the drummer couldn't keep up it would sound like shit.

The early drummer with Bad Brains was a guy by the name of Earl Hudson. He was really amazing. He could play reggae beautifully, and then switch quickly to hardcore. What he could do on a drumset was unlike what I had ever heard before.

When I was really young and listening to Rush, I used to think how clever Neil Peart was at playing fusion-rock. He had fifteen toms and was all over them. I went from that to hearing the Bad Brains and all these obscure hardcore bands where the drummers were really outstanding, with each of them doing different

Photo by Andy O'Beirne/Angles



GROHL'S LISTENERS' GUIDE

For readers who would like to listen more to Dave's drumming, here are the albums he recommends.

Artist	Album Title
Nirvana	In Utero
Nirvana	Nevermind
Scream	Live At Van Hall
Scream	Fumble
Scream	Live
Dain Bramage	I Scream Not Coming Down

And here are the albums Dave says he listens to most for inspiration.

Artist	Album Title	Drummer
Melvins	Houdini	Dale Crover
Pixies	Surfer Rosa	David Lovering
The Jesus Lizard	Liar	Mac McNeilly
Bad Brains	Rock For Light	Earl Hudson
Rapeman	Two Nuns And A Pack Mule	Rey Washam
PJ Harvey	Dry	Robert Ellis
The Breeders	Last Splash	Jim Macpherson

things. Although they were along the same lines, each of them had their own sound, which I thought was really cool. I didn't hear much in rock drumming. There were extreme differences in rock drumming in some cases, but most of it was pretty much the same.

With the hardcore stuff that was going on, everyone had their own ideas. Not many of those drummers took lessons, and they all seemed to be playing pretty much by ear, which is what was important to me. I was just lucky enough to have a good ear and the ability to

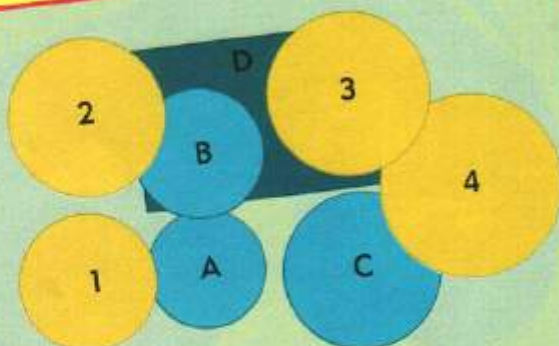
catch on to things.

TS: It seems that there's a connection between jazz and punk in that they both have a very purist yet no-holds-barred drumming approach.

DG: In a way, yes. Plus there's a lot more freedom of expression in both jazz and punk drumming, because you don't feel restricted by any rock clichés. So it's easier to get away with a lot more—or a lot less.

With our band, it's basically pop songs, but weirder. It's like having Black Flag play Beatles songs. Our music is really just pop songs played

DAVE'S SETUP



Drumset: Tama Artstar II
A. 8 x 14 snare drum
B. 14 x 15 tom
C. 16 x 18 floor tom
D. 16 x 24 bass drum

Cymbals: Zildjian
1. 15" Rock hi-hats
2. 18" heavy crash
3. 20" heavy crash
4. 22" heavy ride

Hardware: All Tama, except for DW 5000 bass drum pedal with hard plastic beater.
Heads: Aquarian
Sticks: big

by people who are used to a more chaotic approach. Even though there's that underlying structure, there's a lot of chaos over the top of it. It's natural for us to take a pretty song and turn it around.

TS: You mentioned Neil Peart—the epitome of technical expertise. In contrast to that style, there's still a lot of ignorance among drummers who can't appreciate the simplicity of playing for the song, which is what you're about.

DG: For me there are two ends of the scale. With a band like Rush, the songwriting is dependent on the drumming. When I'd listen to them, I'd listen to the drums more than anything else. With bands like Led Zeppelin, the Jesus Lizard, and the Pixies, the drummers were really outstanding—and those drummers were really an influence as well. It was almost as if those guys were fooling people, because non-drummers wouldn't pay attention so much to the drums as they would to the whole insanity of what was going on in the song. Whereas when anyone hears Rush, they immediately say, "Wow! This is the best drummer in the world!" For a band like Nirvana, I think it's important that the drumming complements everything else: Kurt writes basic 4/4 pop songs, and the drums have to propel everything. That's an important element. Whether the drums stand out to people or not isn't what's really important. That it sounds like a big bomb going off *is*. I suppose that's what we're going for.

TS: You've got a small, basic kit that yields a tremendous amount of volume. How relevant are the size and type of your drums to the power you get from them?

DG: I believe that once you get to the point of hitting the drums really hard, it doesn't

matter how they're tuned or how big they are. Of course, the bigger the drum, the deeper the "boom." But I'd never want too many drums. Having just the two toms is perfect. I don't really care how the set looks, so long as I'm comfortable with

what I have.

A lot of people in rock drumming don't really utilize the toms. They'll do rolls on them, but I don't do too many single-stroke rolls. Most of it is both hands down at the same time. If you hit two things at the same time, it's twice as loud as hitting one thing. I do

continued on page 65

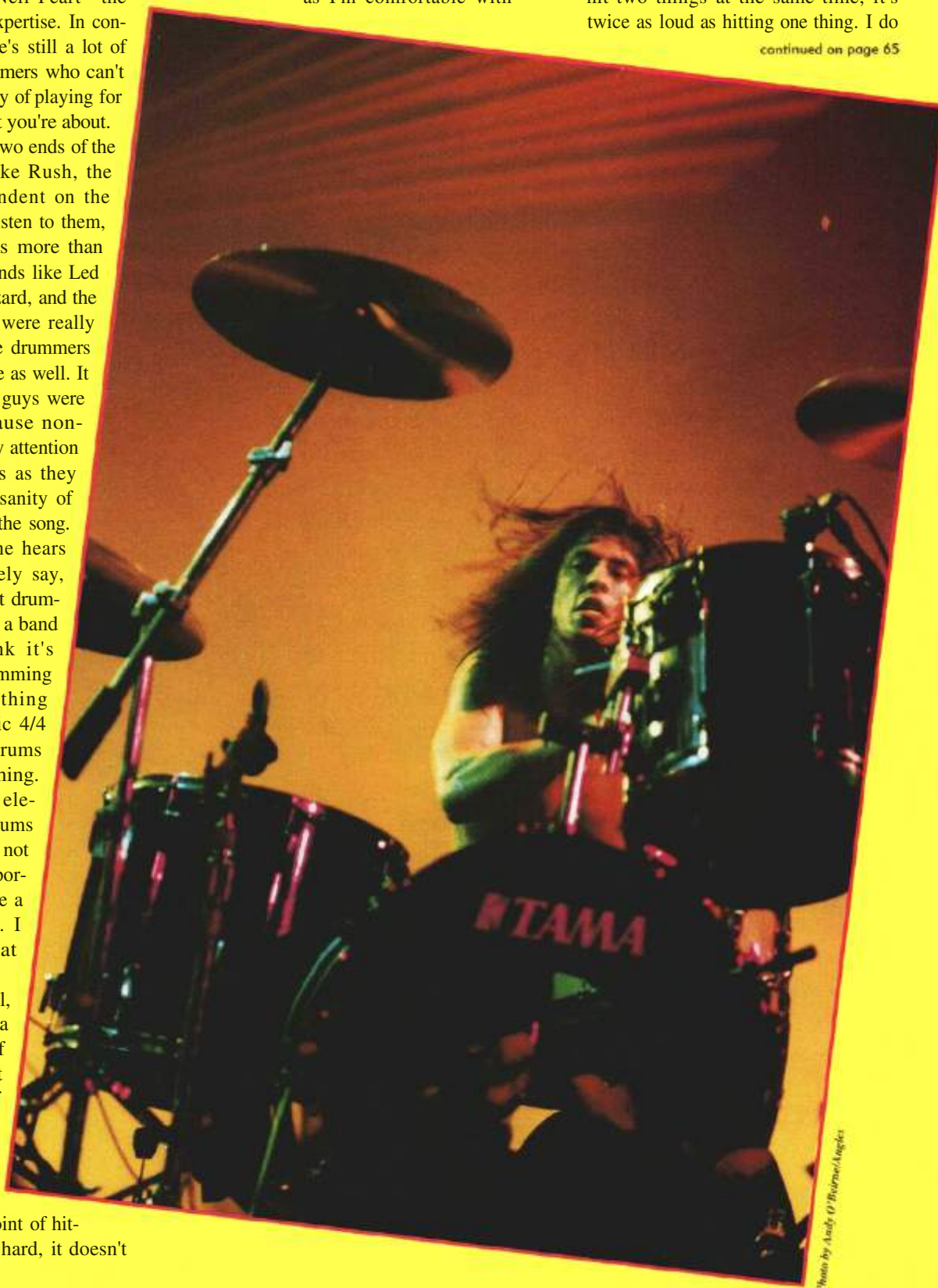


Photo by Andy O'Holmes/Angles

T.S. MONK

The Son Comes Out

The eleven-year-old boy sitting in the back of a Milwaukee jazz club sensed that his father, jazz pianist Thelonious Monk, was upset. Not that he was saying anything or even looking angry. He was sitting calmly behind the piano on stage waiting for the drummer to show up so his quartet could begin the next set, which should have started ten minutes earlier.

"There was a strip joint across the street from where my dad was playing, and the drummer would always go over there during the breaks," recalls Thelonious Sphere (T.S.) Monk, Jr., some thirty years afterwards. "He kept coming back later and later. Dad was the kind of cat who would just sit on the stage and wait for you, so that you'd be embarrassed when you came in."

The drummer finally came running into the club and jumped behind his drumkit. Without saying a word, Monk started the first tune of the set. Saxophonist Charlie Rouse took the first solo, followed by Monk's solo, followed by a bass solo. Then it was time for the drum solo.

"As soon as he started, dad got up from behind the piano and motioned for Rouse and the bass player to follow him," T.S. says. "They'd often come off the bandstand during a drum solo, but the next thing I know dad is walking past me saying, 'Come on.' He led us out of the club, we got into the car and went back to the hotel."

By Rick Mattingly



"I don't care if you're talking about Elvin Jones, Bernard Purdie, or Ginger

I was freaking out. We had left that drummer up on stage playing a solo, and here we were sitting around in the hotel! We probably only stayed there for twenty minutes, but it seemed like an eternity. Finally we drove back to the club, and this drummer was a mere shell of his former self. He had played everything he could possibly play, and then he had played it all

again.

"Needless to say," Monk chuckles, "he was never late again."

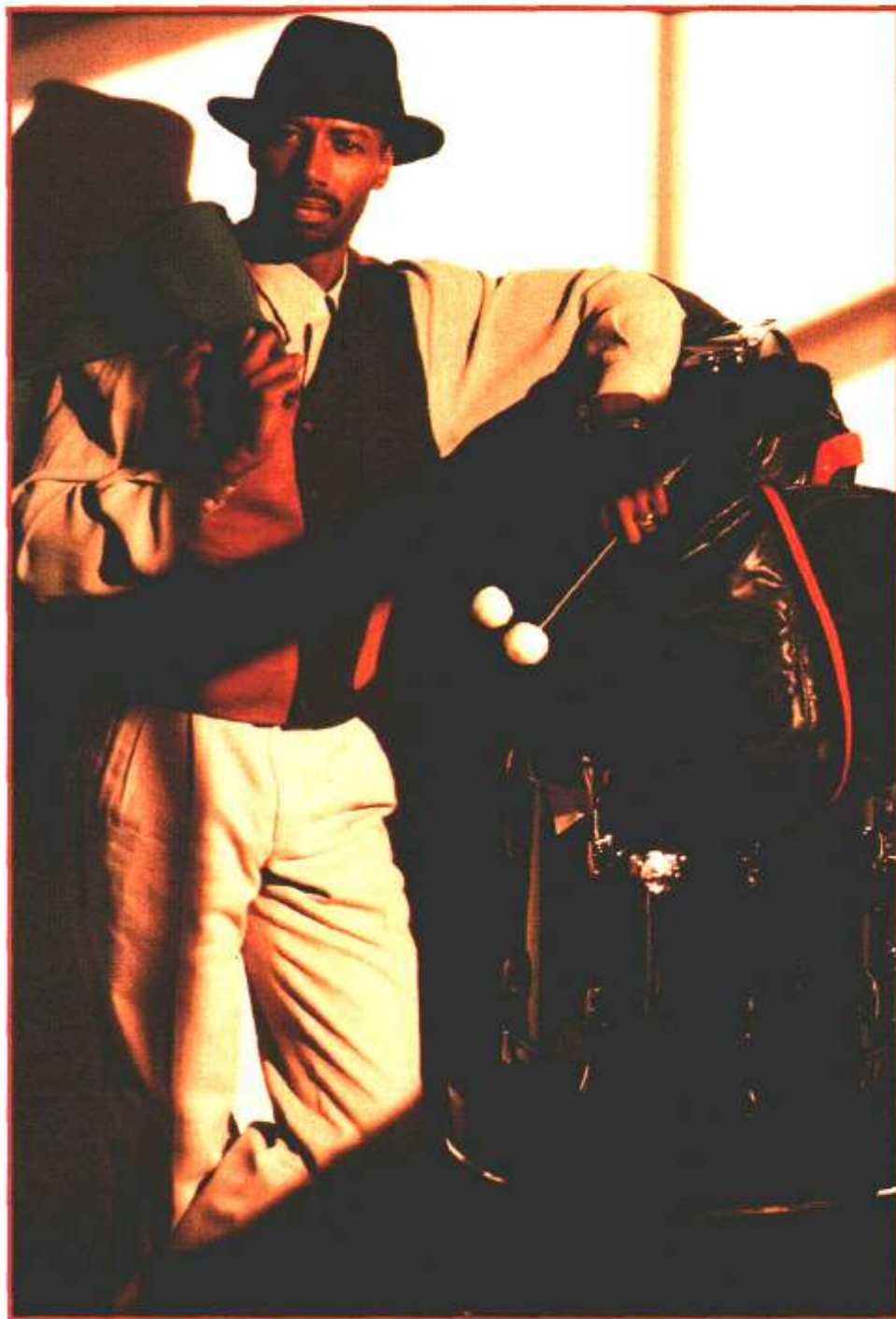
That was just one of many lessons that "T. Jr.," a.k.a. "Toot," would learn from his famous father. Today, the forty-four-year-old drummer is leading his own band and has two critically acclaimed jazz albums on Blue Note: 1992's *Take One* and the

recently released *Changing Of The Guard*. But although he worked with his father's band twenty years ago, T.S. Monk spent most of the past two decades playing funk and R&B, and so his re-entry into the jazz world carries the "new cat on the scene" buzz usually reserved for musicians half his age.

"I've had quite a journey to get where I am," he says, as though he can't believe it himself. "When I played with my father, I dreamed of being able to play at the level I'm playing at today. But then my life went in so many directions that I figured it would never happen. Now here I am making straight-ahead jazz albums for Blue Note and being a spokesperson for jazz through the Thelonious Monk Institute of Jazz. I actually resisted doing that, but I kept getting pushed back in this direction. I realize now that this is what I am supposed to be doing, and I thank God for it."

As a child, Monk studied trumpet and piano a little bit, but drums always attracted him. "Max Roach gave me a pair of sticks at a recording session when I was about four years old," Monk says. "At that time, drums were like an *Erector Set* to me. From going to gigs with my father I knew how to put them together and take them apart before I even considered that it might be something I'd like to play.

"I really became aware of drums as a musical instrument at the recording session for an album of my father's called *Brilliant Corners*, which he made when I was about seven. It stands out in my mind because Max played a solo on



Baker, we're all using the same single strokes, double strokes, and triplets."

'Bemsha Swing' where he played drums and timpani at the same time. That picture of Max in the studio with all those drums and timpani around him sits in my mind in bold relief to this day."

But Monk didn't actually get involved with drums until he was thirteen and attending prep school in Connecticut. Even then, he did it on the sly.

"I borrowed a pair of sticks from another kid, and I would just sit in my room and practice on my pillow," Monk says. "I never even took the sticks home; I just practiced at school. The kid I borrowed the sticks from showed me a couple of rudiments, and I had a cousin who was timpanist in the New York City All-Borough Orchestra, and he showed me what a paradiddle was.

"I started out mimicking things I'd heard Max and Art Blakey do, and I loved swinging along with some of my dad's early trio records. But there were no restrictions in the house as to what kind of music could be listened to, and being a typical kid of the '60s, I practiced as much with Motown records as I did with Blue Note or Prestige albums. It was a classic case of wanting to be in tune with my peers. The bop and straight-ahead stuff was what I grew up with, and there was nothing extraordinary about it to me. At the time, I assumed that everybody who played drums sounded like Max or Art.

"I had a lot more interest in trying to learn the stuff I didn't know anything about, like the early rock rhythms. The first solo I ever attempted was the quintessential American drum solo of the '60s, 'Wipe Out.'"

Monk practiced by himself in his room for two years before admitting to his parents that he was interested in playing. "My father probably had an inkling that I was playing drums, but he didn't mention it to me until I seemed serious enough that it war-

ranted some sort of direction from him. I found out in retrospect that there were a lot of things I was doing that I thought my father was unaware of, but he was very, *very* aware," Monk laughs. "But he was pretty cool about keeping a low profile and letting me go in whatever direction I was going to go. He was into 'being yourself.'"

continued on page 78



MD's GUIDE To DRUMSET TUNING

By Rich Watson

Over the last two or three decades, more and more drummers have advanced from anonymous obscurity to garner greater slices of the spotlight. Even as sidemen, more are seen as unique and integral to their bands' respective identities. Rightfully, much of these drummers' growing distinction comes from how they play. But some of it is from how they *sound*. To a degree, we define our musical identities by how we tune our drums.

Tuning is a matter of taste—it's personal. And since tuning serves musical self-expression, anything goes; no rules dictate what constitutes a "good" drum sound. However, the laws of acoustics and some common-sense principles do govern how various sonic properties are produced or avoided. Also, when general tuning trends change, as they have over the years, most drummers will want some general guidelines on how to produce the drum sound *du jour*, whether or not they immediately choose to do so.

So what's hot right now? Remember when you thought bell-bottoms and platform shoes could *never in a million years* come back into fashion? And, by any other name, *disco*? Ross Garfield, "The Drum Doctor" to Mike Baird, Terry Bozzio, Vinnie Colaiuta, Peter Erskine, Jim Keltner, and the late Jeff Porcaro, says the arid, thuddy drum sounds of the '70s are popping up on some major high-budget recordings. Pretty scary, eh? Not neces-

sarily. Ross is quick to add that this isn't happening frequently enough to be called a trend, and that live, ringy tuning is also commonly desired. Instead, he suggests that while traditional jazz, hard rock, and heavy metal haven't yet been swayed from genre norms, tuning is becoming more contextual—that is, customized for particular songs and situations instead of a real or imagined industry-wide consensus. He also says that record producers are looking for new sounds and approaches that will distinguish a given project from the crowd. This flexibility raises new opportunities for musical expression, as well as additional responsibility to be able to produce not *one* great sonic picture, but *several*.

The Big Picture

Producing a good drum sound needn't be difficult, but by virtue of the number of factors involved, it *is* complex. The key to success is to never view any factor in isolation, but to keep in mind how the factors affect each other—their *interaction*. For discussion purposes, the ways in which these factors interact fall conveniently into the following three categories, or interaction levels.

Sound components: The basic components of drum sound interact. These include: pitch—the sound's highness or lowness; tone—the sound's brightness or darkness (determined by harmonic content); sustain—the sound's length of resonance; articulation—the sound's attack definition; and projection—the sound's carrying power. Two related properties that don't directly affect the sound, but which are acted upon by the others, are stick response and drumhead durability. (Chart I illustrates a number of ways each of these components are influenced.)

Parts of the drums: The tension at each lug interacts with the tension at other lugs—as do the top head with the bottom; both heads with the shell, hoops, and any muffling; the shell with the hardware; and the frequencies of each drum with those of every other.

The playing environment: Drum sounds interact with room acoustics—the relative sonic reflectiveness or absorbency of the floor, ceiling, walls, furniture, and people in the room—and they interact with the air, that is, the distance the sound must travel.

And yes, as if this isn't already complicated enough, factors in each of these major levels do interact with factors in the other two. But take heart. None of the principles involved in tuning are individually difficult, and most fall right in step with a common-sense view of the instrument. If you are undecided about how to tune your drums, analyze the qualities of your favorite players' drum sounds. Do their drums sound high- or low-pitched, bright or mellow? Is their attack sharp or rounded? (See the Celebrity Tuning Profile sidebar.) Then consider how that sound might be modified to better reflect *your* personality, tastes, and technique, as well as the physical characteristics of your kit.

Head Selection

The part of a drum most responsible for the sound it produces, and the one over which we have the most control, is the head. For many years most drumset heads were made of calfskin. While they still have a few diehard devotees, calf heads are rare and relatively expensive. The introduction of plastic heads in the late '50s eliminated some of the problems associated with calfskin, most notably its susceptibility to climatic change (hence the name of Remo's 1957 plastic head, *Weather King*). Over the years many interesting variations on the original *Mylar* head (the polyester film material invented by Dupont) have provided new ways to modify drum sounds.

Head "weight" is determined by how many plies it is made up of and the thickness of each of those plies. Ply thickness is usually measured by mil ($1/1000$ "), or by gauge, with .500 gauge equal to 5 mils. In general, thick heads require greater stick impact to move and remain in motion. Because thick heads produce weaker high frequencies, they give the impression of producing a lower pitch and fatter sound than thin heads at the same tension do. Thin heads are generally bright and ringy with a sharp attack. (See Chart II.)

Basic head types are listed below.

Uncoated heads: Uncoated heads produce the maximum volume, sustain, and harmonic range. (To varying degrees, coatings, "vents," damping rings, and extra plies—and of course all muffling devices—soften or eliminate overtones.) Sustain and full harmonic richness, however, detract somewhat from perceivable attack definition. (Roughly speaking, sustain and attack definition are inversely proportional.) Some people can hear subtle tonal differences among clear, hazy, and white drumheads, and among manufacturers' different *Mylar* formulas.

Coated heads: The obvious reason for choosing coated heads is their suitability for playing with brushes. The same "scratch" sound, though very subtle when played with sticks, is valued by some drummers, producers, and recording engineers for the crisp edge it adds to the attack, especially when close-miked. Also, the coating very subtly

mellows the tone. Coating formulas, tonal qualities, and durability vary among manufacturers. A notable new entry: the durable *black* coating on Aquarian's *Jack DeJohnette Signature Series* heads.

"Dot"-reinforced heads: A circle of *Mylar* or fabric/plastic composite laminated to the head's main "target" area improves durability. By adding mass to the head and therefore slowing its vibration, the dot also accentuates the drum's midrange and sharpens articulation. Dot diameters and thicknesses vary from one model and manufacturer to another.

Damping-ring heads: Reversing the dot concept, a layer of damping material around the head's perimeter rounds off overtones, accentuates the drum's fundamental pitch, and enhances attack definition. Remo pioneered the modern damping ring with

CHART I FACTORS AFFECTING DRUM SOUND PROPERTIES						
	TUNING			HEAD		
	TENSION	MUFFLING	RELATIVE TENSION	TYPE	THICKNESS	MATCH
PITCH	■				■	
TONE COLOR		■	■	■	■	■
SUSTAIN	■	■	■	■		■
ARTICULATION	■	■	■	■	■	■
PROJECTION	■	■	■	■		■
STICK RESPONSE	■				■	
DURABILITY	■			■	■	

CHART II HEAD THICKNESS			
	THICK	MEDIUM	THIN
PITCH	low	moderate	high
TONE COLOR	dark	moderate	bright
SUSTAIN	short	moderate	long
ARTICULATION	sharp	moderate	round
PROJECTION	near	moderate	far
STICK RESPONSE	slow	moderate	fast
DURABILITY	more	moderate	less

CHART III
MAJOR
U.S. MANUFACTURERS'
DRUMSET HEAD TYPES AND WEIGHTS

MAKE/ MODEL	TYPE/ USE	SURFACE	PLY/LAMINATE THICKNESS	DAMPING TYPE/SIDE
AQUARIAN				
<i>Classic Clear</i>	G, K	SM	10	OP (KF)
<i>Classic Clear (SS)</i>	SS	SM	3	
<i>Delohnette Sig.</i>	G, K	CT	10	
<i>Double Dot</i>	DPK	FL	10+6+6	MXD, OP
<i>Hi-Energy</i>	MX SN	FL	10+6	
<i>Hi-Performance</i>	MX SN, K	SM	10+6+3	TMXD + UMXD
<i>Hi-Performance (SS)</i>	MX SS	SM	3	XP
<i>Performance II</i>	DP	SM	7+7	OMXD
<i>Rock Sig. (various)</i>	MX SN	SM/FL	10+6, 10+6+6	TMXD, T+UMXD
<i>Satin Texture</i>	G, K	CT	10	OU MXD
<i>Studio-X</i>	G, K	SM, CT	10	U/R, O MXD
EVANS				
<i>Dry</i>	SN	CT	10+2	R+V
<i>Genera</i>	G	SM	7, 10	
<i>Genera G2</i>	G, K	CT	7+7	
<i>Genera Snare</i>	SN	SM	10+2	R, OV
<i>Genera EQ(-1)</i>	K	CT	10+10	R+V
<i>Genera EQ-2, 3</i>	DPK	SM	10+7+7, 7+7+7	R+V, R
<i>Genera EQ Resonant</i>	KF	SM	7	V, P
<i>Hydraulic</i>	DP G, K	SM	7+7	oil, I
<i>Resonant</i>	KF, TB	SM	7	
<i>Resonant (SS)</i>	SS	SM	2, 3, 5	
<i>Rock Heavy Duty</i>	G, K	SM	7+7	
<i>ST</i>	DP G, K	SM, CT 14"	7.5+7.5	OV 14"
<i>Una 58</i>	SN	CT	10	OV 14"
LUDWIG				
<i>Ensemble</i>	G, K	SM, CT	7.5, 10	
<i>Rockers</i>	G, K	SM, CT	10	OUT TD, OMR
<i>Clear Resonant</i>	SS	SM	3	
REMO				
<i>Ambassador</i>	G, K	SM, CT	10	
<i>Ambassador (SS)</i>	SS	SM	3	
<i>CS</i>	G, K	SM, CT	10+3	TD, LTD
<i>Diplomat</i>	G	SM, CT	7	
<i>Diplomat (SS)</i>	SS	SM	2	
<i>Diplomat MS</i>	G	CT	5	
<i>Ebony Ambassador</i>	BF	SM	10.5	OTD
<i>Ebony Pinstripe</i>	G	SM	10.5+7+2	E
<i>Emperor</i>	DP G, K	SM, CT	7+7	OTD, OUD
<i>Emperor (SS)</i>	SS	SM	5	
<i>K-Falam Series</i>	MX SN	SM, CT	6+8+5	OTD, OUD
<i>K-Falam Series (SS)</i>	MX SS	SM	3.5+3.5	
<i>Fiberskyn 2</i>	G, K	FL	10+6	
<i>Legacy L.D., L.A.</i>	G, K	FL	7+2, 10+2	
<i>Pinstripe</i>	G, K	SM, CT	7+7+2	E, OTD, OUD
<i>PowerStroke III</i>	SN, K	SM, CT	10+2	R, OTD

NOTES: 1) "+" = and; "," = or

2) Thickness includes dots & removable damping rings, but not optional dots

KEY:

CT = Coated	KF = Kick Front	SS = Snare Side
D = Dot	MX = Max. Durability	T = Topside
DP = Double Ply	O = Optional	TB = Tom Bottom
E = Epoxy Damping Ring	P = Port	U = Underside
FL = Fabric Laminate	R = Mylar Damping Ring	V = Vented
G = General Batter	SM = Smooth	XP = MX Patches
K = Kick	SN = Snare Batter	

Example

Aquarian *Rock Sig. (various)*=*Rock Signature* series, various models exist within the series; MX SN=maximum durability snare drum head; SM/FL=smooth head surface with an additional fabric laminate (dot); 10+6, 10+6+6=10-mil single-ply head thickness with one or two 6-mil dots; TMXD, T+UMXD=some models are topside maximum-durability heads with dot, other models offer both topside maximum-durability heads with dots and underside maximum-durability heads.

its *Pinstripe* model, which possesses a thin layer of epoxy between its two seven-mil plies. Their *Powerstroke III* for kick and snare drums features a Mylar ring that tucks into the counterhoop with the single-ply head. Evans' *Genera* series is similar, and their *Genera EQ-2* and *EQ-3* bass drum heads offer an additional, removable Mylar damping ring, called an *E-ring*, which slips between the head and the permanent damping ring.

Fabric/Mylar-laminated heads: Remo's *FiberSkyn II* fabric overlay results in a warm, dark sound of predominantly low and midrange frequencies. Their *Legacy* series' *Reemlar* offers a broader harmonic range and greater durability.

Vented heads: An Evans exclusive, *Dry* snare and kick drum heads have tiny holes about 3/4" from the flesh hoop that defeat vibration, thus reducing upper harmonics with minimal effect upon physical response or attack characteristics of the drum.

Double-ply heads: Two head layers are better than one if you seek durability and elimination of overtones. Their greater mass also vibrates slower, and therefore produces a lower pitch than single-ply heads at the same tension. Stick response off double-layer heads is slightly slower.

Hydraulic heads: Oil between two plies further inhibits head vibration, making hydraulics, ironically, the driest sounding heads of all. Tone is almost entirely traded for enhanced attack definition. Stick response off hydraulics, currently offered only by Evans, is slower than that of conventional heads.

Maximum-durability heads: While these heads are technically fabric/Mylar laminates, their most prominent feature is durability. (Aquarian's *Hi-Energy* series and *Power Dot* products employ a plastic-impregnated fiber composite. And *Kevlar*, used in Remo's *Falam-K* series, is the material used to make bulletproof vests!) Overtone reduction and stick response off maximum-durability heads varies, depending on the head's total thickness and the rigidity of the laminate material. These heads are not suitable for use with brushes.

Snare-side, tom bottom, and kick drum front heads: Available in two-, three-, and five-mil thicknesses, snare-side heads are thinner than batter heads. Aquarian's *Hi-Performance* snare head is reinforced where snare wires sometimes break and puncture the head. Remo and Evans offer seven-mil heads made specifically for kick fronts and tom bottoms. Several companies offer kick drum front heads with "ports," which are holes of various sizes and positions that facilitate microphone placement and release air, therefore decreasing the interaction between heads. (See Chart III for an overview of drumset heads made by major U.S. manufacturers.)

Head Condition

As important as a head's type and thickness is its

condition. A head that is broken, dented, pulled out (even partially) from the flesh hoop, or badly worn from use will have a noticeable negative effect on drum sound. Think of changing heads as you do about changing the oil in your car. It's not how long they've been on, but how often and how hard you've been driving them.

Edge Check

Recognizing my own profound ignorance of bearing-edge integrity, I consulted Nodar Rodes, who, along with Willie Martinez, makes, customizes, and repairs drums at the Modern Drum Shop in New York. The following procedure may only be necessary once, or every couple of years, or if you notice a deterioration in the sound of a drum. Because most defective bearing edges are not due to damage but to quality-control lapses at the factories, the best time to check rims is when the drums are brand new, *before* you buy them. If it seems a bit of a nuisance, remember that a true bearing edge is absolutely critical to drum sound quality. Troubleshooting of any mysterious tuning problem should begin at the bearing edge.

While the head is off, take a moment to examine the rim of the shell. It should be free of dents, nicks, and gouges. It should also be perfectly flat (although Nodar, a perfectionist, assures me nothing is *perfectly* flat). Check this by placing a 10-18"-long section of the bearing edge on a marble or glass table or countertop. (These materials are more likely to be flat than wood or metal.) While pressing down on the shell, look for contact gaps between the bearing edge and the working surface. Examining one section of the drum at a time helps isolate each problem from any others and limits the chance and effect of any flatness variance in the working surface. Rotate the drum to the next section until the entire edge has been checked.

If you're fussy, place a single sheet of non-glossy black paper between the shell and the glass, darken the room, and suspend a light bulb or flashlight inside the shell. Light will escape horizontally through irregularities along the shell's surface.

The bottom bearing edge on the snare drum is a little trickier to analyze because of the snare beds, which are the shallow concavities that allow the snares to be evenly tensioned across the head's surface. Like the rest of the bearing edge, snare beds can be damaged, irregular, or even the wrong depth. Check for obvious

flaws in your bearing edge or snare beds, but unless you're a *very* skilled woodworker, don't even *think* about sanding or planing your drums. Proceed directly to a trusted drum repair shop. Nodar and Willie shared horror stories of drummers who ruined very expensive instruments by attempting to repair them themselves.

While not desirable, a shell that is a little out of round is not as ruinous as a bad bearing edge is. A severely out-of-round shell, however, is hopeless, and should probably be made into a planter or coffee table.

Seating The Head

Place the head upon the shell. Head collar designs vary from one manufacturer to another, so if a head doesn't fit snugly, try a different brand of head. If the bearing edge seems to be touching the collar instead of the flat plane of the head, heat the perimeter

text continues on page 104
Celebrity Tuning Profile begins on next page

CHART IV HEAD TENSION			
	LOOSE	MODERATE	TIGHT
PITCH	low	moderate	high
tone color	dark	moderate	bright
Sustain	short	long	short
Articulation	round	moderate	sharp
Projection	near	moderate	far
Stick Response	slow	moderate	fast

CHART V RELATIVE TENSION†	
BOTH HEADS THE SAME	Maximizes volume, sustain and tonal richness if within optimum pitch range. Note articulation and stick response moderate.
TOP HEAD TIGHTER	Allows deeper sound without compromising stick response. Promotes good note articulation and pitch bend if overall tuning isn't too loose.
TOP HEAD LOOSER	Emphasizes attack and projection. Promotes pitch bend if overall tuning isn't too tight.

† Assumes identical head type and thickness.

CHART VI MUFLING		
	MODERATE	MINIMAL/NONE
PITCH	low*	high*
tone color	dark	bright
Sustain	short	long
Articulation	sharp	round
Projection	near	far
Stick Response	no effect	
Durability	no effect	

* Muffling primarily eliminates upper overtones, *apparently* lowering pitch.

CELEBRITY TUNING PROFILES

DRUMMER	REPRESENTATIVE ALBUM / SONG / ARTIST	KICK
Dave Abbruzzese	1. <i>Singles Soundtrack</i> /"Breath"/Pearl Jam 2. <i>V.S.</i> /all/Pearl Jam	Med. loose coated <i>Emp.</i> batter; loose to med. loose <i>Ebony Amb.</i> front; batter tighter; lugs even; DW <i>Pro Cushion</i>
Tim Alexander	1. <i>Pork Soda</i> /all/Primus 2. <i>Sailing The Seas Of Cheese</i> /all/Primus	Med. loose <i>Pinstripe</i> batter & <i>Ebony Amb.</i> front; lugs even; towel layed in kick, just touching both heads, or heavy feather pillow.
Carmine Appice	1. <i>Blue Murder</i> /all/Blue Murder 2. <i>King Kobra</i> /all/King Kobra	Med. Aqn. <i>Classic Clear</i> batter w/ <i>Rock Dot</i> & <i>Cl. Cl.</i> (black) front; batter tighter; lugs even; port, felt strip & cut up newspaper.
Louis Bellson	1. <i>Hot</i> /"Caravan"/L.B. 2. <i>East Side Suite</i> /"East Side Suite"/L.B.	Med. <i>Legacy LA</i> coated batter & front, front head tighter; lugs even; <i>Muff</i> 's on both.
Charlie Benante	1. <i>Sound Of White Noise</i> /"Invisible"/Anthrax 2. <i>S. Of W. N.</i> /"Room For 1 More"/Anthrax	Tight clear <i>CS</i> black dot batter; very tight Tama (Remo) <i>CS</i> black dot front; <i>Muff</i> 's on both.
Gregg Bissonette	1. <i>A Little Ain't Enough</i> /"Dog Town Shuffle"/D.L. Roth 2. <i>The Extremist</i> /"Friends"/Joe Satriani	Loose as possible w/o wrinkle <i>PowerStroke III</i> batter & coated <i>Amb.</i> front; lugs even; open or packing blanket or <i>Muff</i> 's
Cindy Blackman	1. <i>Trio-Two</i> /all/C.B., S. Debrano, D. Fuzynski 2. <i>Telepathy</i> /"Spank"/C.B.	Med. tight <i>EQ</i> frosted batter; medium Sonor black front; lugs even; muffle for effect only.
Terry Bozzio	1. <i>Lonely Bears</i> /all/Lonely Bears 2. <i>Injustice</i> /all/Lonely Bears	Med. clear <i>PowerStroke III</i> batter & <i>Ebony Amb.</i> front; lugs even; <i>Falam Slam</i> pad & blanket or pillow.
Mick Brown	1. <i>Wicked Sensation</i> /all/Lynch Mob 2. <i>Back For The Attack</i> /Mr. Seary/Dokken	Med. Aqn. <i>Performance II</i> batter & <i>Classic Clear</i> front; front tighter; (heads looser w/o mic's.); lugs even; open.
Tommy Campbell	1. <i>Music Spoken Here</i> /all/John McLaughlin 2. <i>Sundance</i> /all/Kevin Eubanks	Med. loose to med. Evans coated or <i>Hydraulic</i> batter; med. clear or coated front; top 2 lugs looser for funk, <i>EQ Pad</i> , port.
Terri Lyne Carrington	1. <i>Real Life Story</i> /all/T.L.C. 2. <i>Till We Have Faces</i> /all/Gary Thomas	Med. clear <i>Amb.</i> or <i>Pinstripe</i> batter & Yamaha front, batter tighter; lugs even; folded blanket just touching both heads.
Dennis Chambers	(None submitted.)	Loose clear <i>EQ3</i> batter; med. <i>EQ3</i> clear front; lugs even; <i>EQ3 Pad</i> .
Jack DeJohnette	(None submitted.)	Med. Aqn. <i>Jack DeJohnette Sig.</i> batter & (black) <i>Classic Clear</i> front; lugs even; open.
Liberty DeVitto	(None submitted.)	Med. loose coated <i>Emp.</i> ; lugs even; <i>Muff</i> 's & 2" foam on bottom 1/3 of drum, head to head.
Kenwood Dennard	1. <i>Just Advance</i> /all/K.D. 2. <i>Life On Planet Groove</i> /all/Maceo Parker	Med. loose clear <i>Pinstripe</i> batter, 1 lug completely detuned; med. <i>Amb.</i> front; lugs even; port, pillow pressed against batter w/ weight.
Blas Elias	1. <i>Stick It To Ya</i> /all/Slaughter 2. <i>The Wildlife</i> /all/Slaughter	Loose <i>Pinstripe</i> batter; med. loose Ludwig <i>Rocker</i> front; 1 1/2" thick foam, head to head, 3/4 of drum's circumference.
Peter Erskine	1. <i>You Never Know</i> /all/P.E. 2. <i>Motion Poet</i> /all/P.E.	Med. loose <i>Genera EQ-1</i> or 3 batter & <i>EQ-3</i> front; lugs even; <i>EQ Pad</i> or felt strip with 18" kick or pillow with Steely Dan.
Anton Fig	1. <i>Frehley's Comet</i> /all/Ace Frehley 2. <i>Tribute To Bob Dylan</i> /all/various	Med. loose clear <i>Emp.</i> batter; med. Yamaha (Remo) <i>Ebony</i> front; lugs even; soft pillow with weight.
Trilok Gurtu	1. <i>Living Magic</i> /"Living Magic"/T.G. 2. <i>Crazy Saints</i> /"The Other Tune"/Joe Zawinul	N/A
Kat Hendrix	1. <i>Before The Rain</i> /all/K.H. 2. <i>Larger Than Life</i> /all/Skywalk	Loose with a bit of wrinkle batter & front clear <i>Amb.</i> ; duck feather pillow.
Steve Houghton	1. <i>Funupmanship</i> /"The Tailor"/Bob Florence 2. <i>Nomad</i> /"Nomad"/Scott Henderson	(Tuning varies.) Loose <i>PowerStroke III</i> batter; med. tight coated <i>Amb.</i> front; lugs even; rolled towel taped to bottom of batter, shell.
Manu Katché	(None submitted.)	Loose <i>Pinstripe</i> batter & Yamaha (Remo) front, front tighter; lugs uneven; open.
Jim Keltner	(None submitted.)	(Heads & tuning vary.) Usually <i>Amb.</i> batter and front; open.
Will Kennedy	1. <i>Live Wires</i> /"Freedomland"/Yellowjackets 2. <i>Another World</i> /"Soho Steel"/John Patitucci	Loose <i>EQ3</i> clear batter w/ <i>E-ring</i> & black <i>Resonant</i> front; lugs even; <i>EQ Pad</i> .
Paul Leim	1. <i>It's Your Call</i> /"Heart Won't Lie"/Reba McEntire 2. <i>Solitude-Solitaire</i> /"Glory Of Love"/Peter Cetera	Loose <i>Genera EQ-1</i> coated batter; med. tight <i>Ebony Amb.</i> front w/ small port; lugs even; open or light blanket, depending on recording.
Jon Mattox	1. <i>Young Dubliners</i> /all/Young Dubliners 2. <i>Alienation</i> /all/Bush Baby	Med. Aqn. <i>Satin Coated</i> batter; med. tight <i>Classic Clear</i> front; lugs even; 10" center port down pillow w/ weight.
Nick Menza	1. <i>Countdown To Extinction</i> /all/Megadeath 2. <i>Mega City Four</i> <i>Sebastopol Rd.</i> /all/Megadeath	Med. Aqn. <i>Performance II</i> batter w/ kick pad; med. <i>Performance II</i> front w/ port; lugs even; foam rubber pad or blanket in bottom.
John Robinson	1. <i>Higher Love</i> /all/Steve Winwood 2. <i>Worth Waiting For</i> /all/Jeff Lorber	(Heads & tuning vary.) Med. loose Yam. coated <i>Amb.</i> batter & clear front w/ 12" port; lugs even; Danmar <i>Rock Pad</i> & Dr. Scholl's pad, 1/3 packing blanket just touching heads.
Chad Wackerman	1. <i>The View</i> /all/C.W. 2. <i>Forty Reasons</i> /all/C.W.	Loose clear <i>Amb.</i> batter; med. loose <i>Ebony Amb.</i> front; lugs even; small towel touching batter; front open.
Dave Weckl	1. <i>Heads Up</i> /all/D.W. 2. <i>Eye Witness</i> /"Public Access"/Steve Khan	(Heads & tuning vary.) Med loose Yamaha (Remo) clear or coated batter & front; lugs even; port; rolled towel taped to shell & batter head.

KEY: *Amb.* = Remo Ambassador
Aqn. = Aquarian

Dip. = Remo Diplomat
Emp. = Remo Emperor

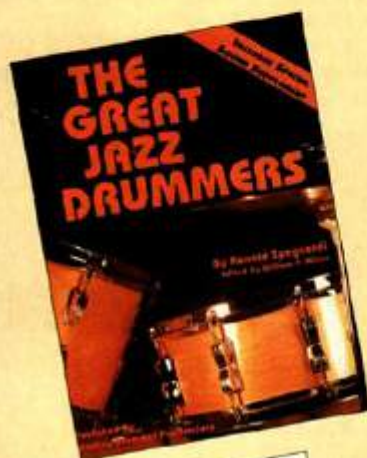
med. = medium
ss. = snare side

Compiled by Rich Watson

SNARE	TOMS
Tight <i>Emp.</i> batter, clear or coated, depending on situation; Med. loose <i>Amb.</i> ss.; nearest top lugs tighter, ss. lugs even; open; med. tight sn. ten.	Med. loose clear <i>Emp.</i> top; med. tight clear <i>Amb.</i> bottom; lugs even; open.
Med. tight coated <i>Amb.</i> top; tight <i>Amb.</i> ss.; lugs even; open, or a bit of duct tape in really live room; med. tight sn. ten.	Med. to med. tight clear <i>Amb.</i> top & bottom; lugs even; open, or a little duct tape in a very live room.
Med. clear Aqn. <i>Carmin Appice Signature</i> top & clear ss., bottom tighter; lugs even; 1 piece of gaffer's tape near rim; med. tight sn. ten.	Med. clear Aqn. <i>Rock Dot</i> top & black <i>Classic Clear</i> bottom; lugs even; open.
Tight <i>Legacy LA</i> coated top & <i>Amb.</i> ss.; lugs even; ss. tighter; open; sn. ten. tight.	Medium coated <i>Legacy LA</i> top, clear bottom; bottom head tighter, lugs even; open.
Med. tight coated <i>Amb.</i> underside black dot & clear <i>Amb.</i> ss.; lugs even; open or a strip of tape; med. sn. ten.	Med. tight clear <i>Emp.</i> top & clear <i>Amb.</i> bottom; open or a strip of tape.
Med. tight coated <i>Emp.</i> top w/ extra dot; med. tight <i>Amb.</i> ss.; lugs even; med. tight sn. ten.	Med. coated <i>Amb.</i> top & clear <i>Amb.</i> bottom; lugs even; open.
Med. tight <i>Legacy LA</i> coated top & clear <i>Resonant</i> ss., top tighter; lugs even; open; tight sn. ten.	Med. tight clear <i>Uno 58</i> top; medium black <i>Resonant</i> bottom; lugs even; open.
Med. tight coated <i>CS</i> black dot top & <i>Amb.</i> ss.; lugs even; open; med. sn. ten.	Med. clear <i>Amb.</i> top & <i>Ebony</i> bottom; lugs even; open.
Tight <i>Class. Cl.</i> top & ss.; top tighter; (heads looser w/o mic's.); lugs even; open; med. loose sn. ten.	Med. <i>Class. Cl.</i> top & bottom; (heads looser w/o mic's.); lugs even; open.
Medium to tight <i>Hyd.</i> or coated top; med. loose to med. tight <i>Genera 2</i> or 3 mil ss.; open; looser sn. ten. for jazz, tighter for funk, etc.	Large to small toms progressively loose to tight; Evans—all types; lugs even; muffle only if sound person has a hard time w/ open.
Med. tight clear <i>Amb.</i> top & ss., top tighter; <i>Richie Ring</i> , cut to suit room, taped to rim; med. tight sn. ten.	Med. clear <i>Emp.</i> on Yamaha <i>Maple Customs</i> , med. clear <i>Amb.</i> on <i>Rec. Series</i> , bottom tighter; lugs even; open or "muffle w/ what is handy."
Tight coated <i>ST—Dry</i> top; med. clear ss.; lugs even; open; med. sn. ten.	Med. clear <i>Genera G2</i> top; loose clear bottom; lugs even; open.
Med. tight Aqn. <i>Jack DeJohnette Sig.</i> top; tight <i>Classic Clear</i> ss.; lugs even; open; med. tight sn. ten.	Med. Aqn. <i>Jack DeJohnette Sig.</i> top & (black) <i>Classic Clear</i> bottom; bottom tighter; lugs even; open.
Tight coated <i>Emp.</i> top; lugs even; med. tight clear <i>Emp.</i> ss.; lugs around snare bed tighter; open; (sn. ten. not indicated).	Med. coated <i>Emp.</i> top; med. loose <i>Ebony Amb.</i> bottom; open.
Tight coated <i>Amb.</i> top & <i>Amb.</i> ss.; lugs even; Noble & Cooley <i>Zero Ring</i> ; med. sn. ten.	Loose clear <i>Pinstripe</i> top, <i>Amb.</i> bottom; 1 top lug completely detuned; rarely muffled.
Med. <i>CS</i> black dot top; clear bottom; lugs even; 1" <i>Richie Ring</i> ; (coated <i>Amb.</i> in studio); sometimes additional muf. in studio.	Med. loose <i>Pinstripe</i> top; loose <i>Amb.</i> bottom; lugs even; (both coated <i>Amb.</i> in studio); open, but sometimes muffle in studio.
Med. tight <i>Genera</i> or <i>Uno 1000</i> top & <i>Dip.</i> or <i>Amb.</i> ss.; lugs even or sometimes loosen lugs around snare bed; open or moon gel; med. sn. ten.	Med. tight clear <i>Genera</i> top & <i>Resonant</i> bottom; lugs even; open.
Med. to med. tight <i>CS</i> top with underside dot; tight <i>Amb.</i> ss.; lugs even; sometimes tissue or <i>Mylar</i> ring in studio; med. sn. ten.	Med. clear <i>Amb.</i> top for Letterman, coated in studio; med. tight <i>Amb.</i> or <i>Dip.</i> bottom; lugs even; open.
Med. coated <i>Amb.</i> ; tight "unknown" ss.; sometimes muffle to avoid ring; med. sn. ten.	Tight 6" & 8", loose 10" coated <i>Amb.</i> ; lugs even or uneven, depending on music; open.
Tight coated <i>Amb.</i> top & <i>Amb.</i> ss.; lugs even; one small strip masking tape; tight sn. ten.	Med. <i>Pinstripe</i> top & clear bottom; lugs uneven; one small strip masking tape.
(Tuning varies.) Med. tight coated <i>Amb.</i> & <i>Amb.</i> ss., bottom tighter; lugs even; thin Yamaha "donut"; med. sn. ten.	(Tuning varies.) Med. coated <i>Amb.</i> top & clear <i>Dip.</i> bottom, bottom tighter; lugs even.
Tight coated <i>Amb.</i> top & <i>Dip.</i> bottom, top tighter; lugs uneven; open; med. sn. ten.	Tight coated <i>Amb.</i> top; med. clear <i>Dip.</i> bottom; lugs uneven; open.
(Heads & tuning vary.) Usually <i>Amb.</i> or <i>Dip.</i> ; open.	(Heads & tuning vary.) Usually coated <i>Amb.</i> ; open.
Tight coated <i>ST</i> top & <i>Resonant</i> bottom; lugs even; loose sn. ten.	Clear <i>Genera G2</i> batter & <i>Resonant</i> bottom, tuned to drum's tonal center; lugs even; open.
Med. to tight coated <i>Amb.</i> top & <i>Dip.</i> ss., top head tighter; lugs even; 6" & smaller drums open, may pad larger drums; med. loose sn. ten.	Med. loose <i>Ebony Amb.</i> top; lugs sometimes uneven; med. tight clear <i>Dip.</i> bottom; muf. only for effect or engineer w/ difficulties.
Med. tight Aqn. <i>Satin Texture</i> top and <i>Classic Clear</i> ss.; lugs even; open or occasional strip of gaffers tape in studio; med. tight sn. ten.	Med. Aqn. <i>Satin Texture</i> top & <i>Classic Clear</i> bottom; lugs even; open.
Med. Aqn. <i>Hi-Energy</i> top & <i>Clear Classic</i> ss.; lugs even; medium sn. ten.; open.	Med. loose to med. Aqn. <i>Performance II</i> top; med. <i>Studio-X</i> bottom; bottom tighter; lugs even; open.
(Heads & tuning vary.) Med. tight coated <i>Emp.</i> w/ coated dot & clear <i>Amb.</i> ss., ss. tighter; lugs even; open or Rogers ext. muffler or thin leather patch; med. loose or med. sn. ten.	(Heads & tuning vary.) Med. coated <i>Emp.</i> top & clear <i>Amb.</i> bottom, top head tighter; lugs even.
Tight coated <i>Amb.</i> top & <i>Amb.</i> ss., bottom tighter; lugs even; 1/2 circle mylar ring; (sn. ten. not indicated).	Med. to tight clear <i>Amb.</i> top & bottom, bottom tighter; lugs even; open.
(Heads & tuning vary.) Med. tight coated <i>Amb.</i> batter; <i>Amb.</i> ss.; lugs even; sn. ten. tight.	(Heads & tuning vary.) Med. loose coated or clear <i>Amb.</i> top, clear <i>Amb.</i> bottom; bottom tighter; lugs even or detuned to avoid snare buzz; muf. depends on session, but none live.

About the Profile: Please note that the above data reflects the players' general preferences and tuning guidelines, and not necessarily the *only* way they tune.

The Modern



The Great Jazz Drummers

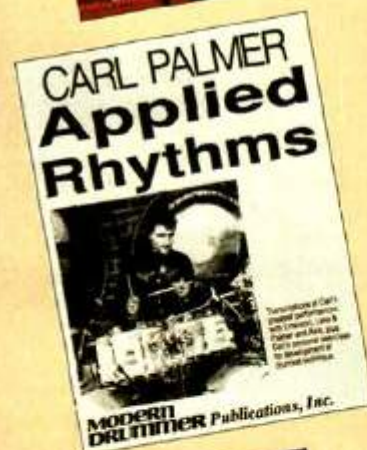
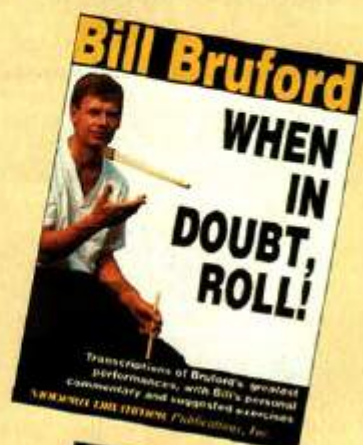
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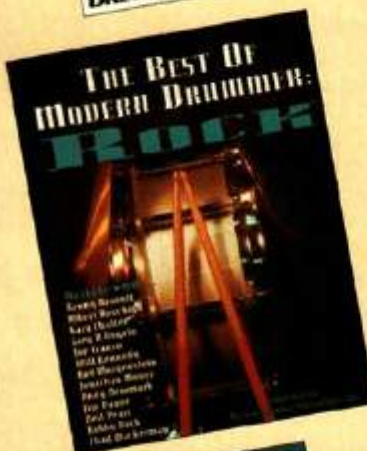
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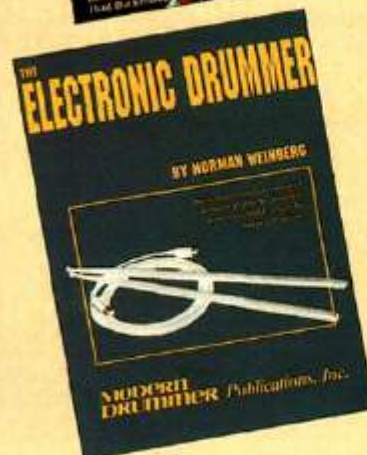
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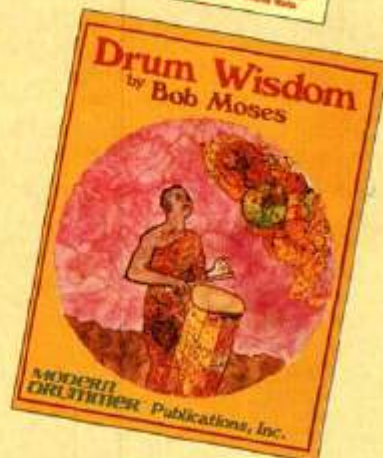
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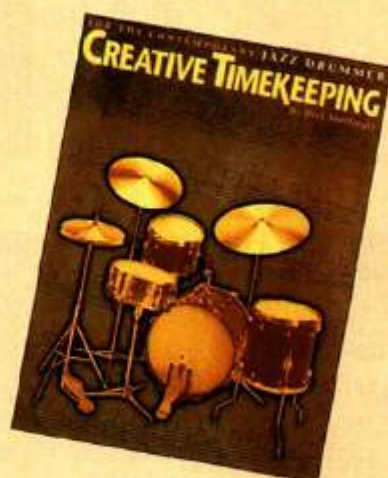
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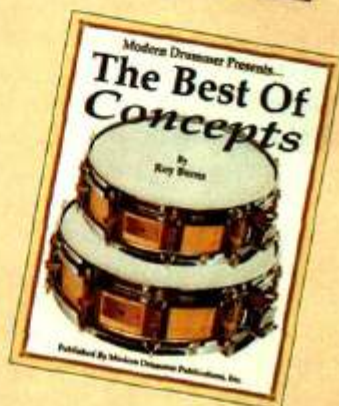
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Kaman Legend Snare Drums

by Rick Van Horn

These new entries in the snare drum market are real contenders.

Legend snare drums are made by Kaman Music Corporation—a company known for its Gibraltar line of hardware and drum racks. Kaman is also known for offering quality products with affordability in mind. So it should come as no surprise that the *Legend* snares are appealing in quality and competitive in price. Kaman's aim with these drums is to offer something "that stands toe to toe with any drum made."

Our test group included one of each size currently available: 4 1/2 x 13, 5 1/2 x 14, and 7 x 14. Between them, the drums also represented the finishes available at press time: natural maple lacquer, charcoal-gray metallic, and black lacquer. (As a cost-control measure, the latter finish is being phased out and replaced with a high-gloss black covering. That covering will most likely be on all black *Legend* snares by the time you read this.)

To begin with some general characteristics, all *Legend* snares feature 8-ply rock maple shells made in the U.S. by Keller Wood Products. All shell work (edges, snare beds, lacquering, plastic covering, etc.) is also done in the U.S., at Kaman's facilities in Connecticut. Some 80% of the metal parts (lugs, strainer, fittings, etc.) are made in Taiwan, and are exclusive to Kaman. This is a concerted effort at keeping costs down, since the casting and plating of metal parts are a major factor in the price of a drum. According to Kaman's percussion products manager, John Roderick, "All imported parts go through a very strict quality control process, which helps keep the quality and consistency of each part used very high." Included in those parts are striking art-deco lugs, which John says were designed to look both "late '30s and futuristic."

On lacquered drums, rubber gaskets are fitted between the lugs and the shells to protect the finish and the shell itself. On covered drums the covering protects the shell so the gaskets are unnecessary. But the covered shells do receive an auto-body style buffing to give them a "custom car look."

Die-cast hoops are used on all 14" drums; the 13" piccolo uses a 2mm rolled steel hoop. (According to John Roderick, "The die-cast hoop just choked that drum.") Nylon washers are used under the heads of all tension rods. The drums are shipped with Remo *Ambassador* batter and snare-side heads.

In a savvy marketing move (done ostensibly at the request of dealers), Kaman has deliberately kept the number of drum sizes and finishes available to a minimum. However, to offset this fact and to maximize desirability, they have designed each drum to have the

widest possible tuning range—thus making the drums applicable in varied situations. And with confidence in the quality of their drums, Kaman has included a three-year warranty.

7x14

This was the drum that impressed me the most among our test group—primarily because of its tuning range. Deep-shelled drums usually perform best in the lower registers; they'll often sound "choked" when brought up to higher pitches. The 7x14 *Legend* certainly sounded fine in the "fatback" range, but it sounded equally good when cranked up to a pitch level more in keeping with a 5" drum! And it offered surprisingly good snare response at all tensions—again something unusual in a drum this deep. Projection at all pitches was excellent, with snappy, solid-sounding rimshots offered by the die-cast rims. Without any muffling, the drum produced a lot of ring. The use of a muffling ring brought it under control without "flattening out" the liveliness of the drum sound.

Owing to the depth of the 7x14, Kaman chose to use a double row of scaled-down lugs, which seem to balance out the look of the drum. It's sizable, but it doesn't look massive. The snare strainer was a large, cubic design, with a drop-style throwoff that pulled down and away from the shell. (More about that later.) This drum lists for \$625.50 in a covered finish, \$699.50 in a lacquer. (Our test model featured the natural maple lacquer finish, which was quite attractive.)

5 1/2 x 14

Were it not for the remarkable versatility of the 7x14 *Legend*, I'd say that this was the "general purpose" drum of the test group. It certainly offered everything you would expect in a medium-depth drum, with a crisp, clean attack and good underlying fundamentals.



It wouldn't go as deep as the 7x14 (you wouldn't expect it to), while it would tune a bit higher (although not much). Snare sensitivity was fine, although I had to be careful how I adjusted the snares. Very slight adjustments to the snare tension resulted in substantial changes to the snare response—ranging from loose and "washy" to tight and "choked" (a la Scottish pipe drums) very quickly.

The drum featured the same die-cast hoops and the same strainer as were on the 7x14. Our test model featured the charcoal-gray metallic covered finish (a nice blue-gray sparkle, actually), which had no discernible effect on the acoustic performance of the drum. Covered versions of this model sell for \$575.50; lacquered drums go for \$625.50.

A word here about the snare strainer on the two drums mentioned so far. Their design includes a large throwoff handle shaped to incorporate the circular *Legend* logo. Unfortunately, this portion of the throwoff traps the snare-tension knob between itself and the side of the shell—making it very difficult to reach (let alone turn) the knob unless the throwoff is in the "down" position and the snares are off. When I spoke to John Roderick about this problem, he acknowledged that it was the only element of the drums to have received criticism from Kaman's endorsers during their own testing process. As a result, a new, much simpler strainer and throwoff is currently being designed. It's expected to be available on *Legend* models by the summer of 1994. In the meantime, I should stress that the current strainer model by no means impairs the ultimate

sound of the drum—once you've gotten the snares adjusted. It just might take a little longer than usual.

4 1/2 x 13

If you like piccolo snare drums, you'll probably like the *Legend* piccolo quite a lot. It's deeper than some other piccolos, but its 13" diameter compensates for that, and the drum delivers all you'd expect in the upper pitch registers. I also found that it could be tuned fairly low (for a drum this size) and still perform quite admirably—thus giving it potential as a primary snare in a variety of situations.

This drum was fitted with rolled steel hoops and a very small, simple, and eminently functional strainer and throw-off. The hoops corresponded well to the smaller size and lighter weight of this drum, but sacrificed nothing in terms of strength or rimshot performance. Covered *Legend* piccolos sell for \$475.50; lacquered models are priced at \$525.50.

Conclusions

Kaman's *Legend* snares compare favorably with any production snare drums I've tested—and with quite a few custom models, for that matter. Their prices are not in the "budget" range, but they are highly competitive in today's snare drum market. These are professional-quality snare drums that offer all the performance and quality you would expect from such instruments. Give 'em a listen.

Gibraltar Intruder Pedals

by Rick Van Horn

Gibraltar's *Intruder* bass drum pedals are the company's top-of-the-line, professional-quality models. Designed and produced with a lot of thought and care, they are viable entries in the highly competitive pedal market. They're available in both single- and double-pedal versions, and also offer a choice of drive mechanisms: circular sprocket or eccentric cam. We were able to check out all the various models.

General Features

All of the *Intruder* pedals feature fairly large, heavily reinforced pedal boards, hardened steel beater shafts, dual-surface beaters (wood and felt), counterweights on the beater shafts for customized balancing, S-hook/ball bearing spring connections, top-adjusting hoop clamp fasteners, dual-chain drive systems, and



steel baseplates with *Velcro* on their bottoms. Additionally, the pedals feature a wide variety of adjustment capabilities. The player can adjust the pedal angle, beater swing, and spring tension—each independently from one another—which allows for complete personalization to one's own playing style.

Single Pedals

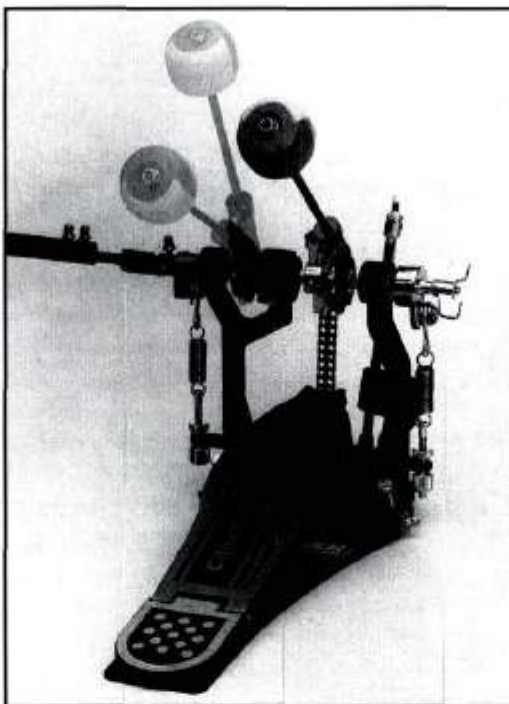
The first thing I noticed about the single pedals was their size. The pedal boards and yoke castings are big to begin with, and all of the various adjustment features call for a goodly amount of mechanics. Add to that the steel baseplate, and you have a pretty massive piece of equipment. Gibraltar's John Roderick told me that the *Intruder* series was designed to fall in between the most popular lightweight and heavy-duty professional pedals on the market, in an effort to be applicable to anyone.

Given my impression of the pedals' size, I was pleasantly surprised by their playability. Owing largely to their extreme adjustability, I was able to make each one feel easy to play, with good rebound and quickness. The circular-sprocket-drive model gave smooth, even action on both the downstroke and upstroke, and would likely be popular with players who prefer the balanced response and power of such a system. The cam-drive model felt quicker and lighter, and was my favorite of the two. The inclusion of a counterweight on the beater shaft of each pedal made it possible to achieve comfortable compromises between pedal action and impact power.

Multiple adjustment capability calls for a lot of tinkering with a pedal. Anyone purchasing an *Intruder* pedal should plan to spend some time finding just the right spot on each adjustment. And don't lose your drumkey or allen wrench; there are *lots* of tightening bolts on *Intruder* pedals. However, the use of one oversized wing nut to adjust pedal angle and another (mounted conveniently atop the pedal) to tighten the hoop clamp makes life a little easier. In any case, the playing comfort I achieved after working with the pedals for about half an hour was well worth the time. *Intruder* single pedals list for \$169.50 in your choice of drive style.

Double Pedal

The *Intruder* double pedal system is essentially a single pedal on the left (as the "slave") connected to a double-axled primary pedal on the right. (Aside from the fitting for the axle connection, the left pedal is a self-contained pedal complete with beater holder and spring. Thus it could be used as a stand-alone pedal if desired—which is a nice feature.) Versions are available in either



sprocket or cam drive.

The primary pedal offers all of the adjustment capabilities described above for single pedals—for both beaters. It also features one spring for each beater—which means that the left beater actually has two springs controlling it (when you include the one on the left pedal). I found that I played best with one spring completely disconnected so as to balance the feels of each beater. However, I know of some drummers who like the extra spring action to compensate for the difference in their left-footed power. The *Intruder's* system gives you the choice of either method.

Essentially, all the comments I made about the playability of the single pedals apply to the double version. I was able to get identical response from the primary and the

slave pedals. (I test this by using my right foot on each pedal.) Overall, the action of the double-pedal system was smooth and quiet.

The one exception to the quietness came from the universal joints at each end of the connecting axle. According to Gibraltar, these are "tighter joints with hardened steel center stock and pins (for longer wear and tear) and lightweight aluminum housings (for less restriction and quicker action)." I'll vouch for the quick action, but I found a good deal of play in the joints—resulting in an annoying sloppy feel under my foot and an audible clicking when I played at low volumes. Neither of these problems would be significant when one was really laying into the pedals with speed and power—but they exist, nonetheless. When I spoke to John Roderick about this situation, he said that he was aware of it, and that the company was considering what to do about it. The current universal joints are imported parts, which helps to keep costs down. Gibraltar is thinking about going to an American-made joint, which will improve performance but also increase cost. The question is: How significant is the problem in relation to the price increase that would be required to fix it?

That's a valid question, and I earnestly suggest that prospective buyers consider it themselves. The *Intruder* double pedal is very comfortable to play and offers tremendous potential for individual tailoring to one's playing style. And while at \$425.50 it's not cheap, it still compares favorably in price to other doubles on the market. A bit of play in the axle might not impede your double-pedal drumming one bit. Check out the *Intruder*, and make that determination for yourself.



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Yamaha TMX Electronic Percussion System

by Rich Watson

Here's a system designed to be functional, affordable, and understandable!

The two fears that most inhibit acoustic drummers from considering electronics are the size of the investment and the perception that endless programming and button-pushing will transform them from artists into technicians. Electronic percussion manufacturers are beginning to address these concerns with less-costly products that simplify the programming process and quickly return our focus to playing. Yamaha's new *TMX* electronic percussion system stresses simplicity and budget friendliness and encourages the integration of pads and acoustic drums.

TMX Drum Trigger Module Controls And Connections

Front panel controls on the single-rack-space *TMX* MIDI interface/sound module include seven buttons that access its various operating modes. Four others access edit parameters or parameter "pages," and two more increase and decrease parameter values. Other front-panel features include a 2-line x 16-character LCD display (which indicates the module's currently-accessed mode or parameter), a 1/4" headphone jack, a headphone volume knob, and an on/off switch.

The *TMX* has 1/4" inputs for up to twelve pads or triggers—three more than is standard on some costlier units. Because electronic percussion relies on multiple inputs to access the many sounds and tonal nuances achieved by varied playing techniques on acoustic drums, these "extra" inputs are most welcome. Each input can trigger a single voice at a time, or a two-voice "stack." Input 12 is specifically intended for use with the hi-hat footswitch, and inputs 10 and 11 may alternately be used for other functions, which will be discussed later. A dedicated footswitch input allows control of hi-hat performance, Performance/Chain Step advance, external device start and stop, and Bypass (which temporarily disables MIDI and audio outputs, effectively placing the unit on standby). The module's two pairs of stereo audio outputs make it possible to route selected voices to outboard signal processing or separate mixer channels. MIDI In and Out jacks allow the *TMX* to communicate with other MIDI devices, such as sequencers, drum machines, and sound modules.

Programming

Seven different buttons to access the *TMX*'s operating modes might suggest the need for more, not less, button-pushing. Actually,

the single-function buttons provide direct access to the module's function modes (thus eliminating the need to search for the right branch on a complex menu "tree.") Indeed, much of the *TMX*'s programming structure facilitates ease of operation by consolidating sound edit parameters and replacing fine adjustment capabilities with simple preset selection. Perhaps the best example of this is the "Zap" key and the functions it accesses.

"Zap" toggles the user between the "Pitch/Modify" parameter page and most other function modes. Modify (the parameter that provides the *TMX*'s only timbral manipulation of capabilities) allows the user to vary the relative volume of voices composed of two samples by selecting one of nine preset values. (This feature cannot be accessed in voices composed of a single sample.) Although the level of user control over these timbres is limited to nine presets, the breadth of change possible on many of the voices is very effective. Pressing "Zap" a second time returns the user to the last previously used screen. This one-step access to the most frequently used editing functions significantly expedites the programming process.

Other basic voice-editing parameters include pitch, volume, panning, and main or auxiliary output assignment. A parameter that Yamaha simply calls "Group" determines how a sound is affected by subsequent iterations of the same sound, or of other sounds selected by the user. "Poly" mode allows a sound to decay naturally, regardless of how many times it is triggered (up to *TMX*'s 16-note polyphony limit). "Mono" mode causes each attack to cut off any previous iteration of the same instrument. "Semi" mode allows the first and second iterations to ring, but the third will cut off the first, the fourth will cut off the second, etc. "Group" mode allows sounds to be assigned to any of the four groups of instruments the user wants to be mutually exclusive, (that is, not triggered simultaneously). The most common application of this feature is open, closed, and pedal hi-hat sounds. Others would include high and low cuica, long and short guiro, etc.

The Root Note function allows the *TMX*'s 61-note range to be shifted from its normal MIDI note numbers (24 to 84) to any point within the MIDI standard (00 to 127). This can be useful in "aligning" the *TMX* with other sound generators' fixed note ranges so their sounds can be layered—or, conversely, in "misaligning" them to increase the total number of available note numbers between units, or to avoid triggering some of the other units' sounds on the same MIDI channel.

All trigger settings and voice edit data are organized into a maximum of thirty-two user-named drumkits, which Yamaha calls "Performances." Yamaha pre-programs the *TMX* with thirty Performances with names like Rock, Metal, Tekno, and Latin. All of these can be modified or overwritten entirely. I was baffled by some of the factory default voice options (such as an orchestra hit,

a rap scratch, and a castanet/clave hybrid in the Jazz Performance), but most provided at least a head start to creating a customized library of drumkits. Up to sixteen Performances can be linked together as a user-named Chain. This feature would commonly be used to arrange the order of Performances to correspond with sections in a song, songs in a set, etc. If at any time you make a mess of your programming, you can start fresh with the original factory Performances by using the "Factory Reset" feature.

Input numbers 10 and 11 can be used as normal pad or trigger inputs, or to control performance functions. These include increment/decrement of Performances or Chain steps, "Bypass" (described earlier), "Pause" or "Start/Stop" of an external device (such as a sequencer or drum machine), and "Damp" (which can be used effectively to choke cymbals or other normally sustained sounds). Any or all of the *TMX*'s twelve inputs can be temporarily disabled with the "Trigger Mute" feature. This can be especially useful in isolating a rim sound from the main pad sound to adjust each independently.

With "Trigger Type" selection, the user identifies each input as a pad, snare drum, high tom, low tom, or kick drum. This automatically sets the unit to read trigger signals and avoid false- and double-triggering commonly produced by those trigger types. The "Auto Set-up" function analyzes three hits on a pad or triggered drum and sets the optimum gain automatically. Input gain and outgoing MIDI velocity (volume) values can also be set manually, allowing the user to determine how hard a pad is struck before the voice is activated (or at what dynamic level it ceases to sound), as well as the relationship between impact strength and volume. This facilitates creative velocity switching or cross-fading between the *TMX* and other MIDI sound sources or triggered acoustic drums. But because the "Level Range" setting affects the input, not the voice, such shifting and cross-fading are not possible between voice stack layers. One of four preset velocity curves can be selected to determine the relationship between how hard a pad or triggered drum is hit and the transmitted MIDI velocity.

Using the *EP75* pad that is part of the *TMS* system, I found that the *TMX* reproduced soft to very loud dynamics smoothly and accurately—with very little programming effort on my part. Within that dynamic range, it tracked all notes flawlessly regardless of their speed, and it had no trouble reading a soft note that immediately followed a very loud one. However, no matter where on the pad's surface I played or how I adjusted its gain, velocity curve, or rejection control, the *TMX* couldn't track a *pianissimo* press roll, and in general was not especially sensitive to very soft playing. Because the same press roll test was passed by an *EP75* played through a



The TMS10 version of the *TMX* system

trigger input in my *drumKAT*, and, more surprisingly, by one of my *tomKAT* pads through the *TMX*, I concluded that this characteristic is due neither to the pad nor the *TMX* individually, but to the way they interface. Granted, a *pianissimo* press roll is a rarity in today's music, but players with a consistently lighter touch should be certain to check out the system's responsiveness to soft dynamics before making the purchase.

The *TMX* tackles false- and double-triggering with two levels of rejection circuitry. "Self Rejection" (called "mask time" on other MIDI interfaces) prevents double-triggering by ignoring subsequent hits on the same input within a programmable "wait" period of 10 to 100 milliseconds. Similarly, "Other Rejection" prevents false triggering—triggering by inter-pad/trigger vibration—with wait periods of 30 to 90 milliseconds. For user-friendliness, the duration of the wait periods are assigned simple preset values of 1 to 5.

Triggering from acoustics is inherently trickier than from the "clean" signals produced by pads. I was pleasantly surprised, therefore, when the *TMX* read signals produced by my acoustic drums (using Yamaha's *DT-10* acoustic drum triggers) nearly as well as with the pads. I had to compromise some sensitivity to avoid double-triggering from my floor tom, but the *TMX* read signals from my snare and smaller toms with exceptional accuracy.

The "Trigger Copy" feature copies input sensitivity data for all twelve inputs from the currently active Performance to any of the other Performances. This is especially useful for players whose trigger sensitivity requirements are consistent for many of the Performance setups. Likewise, "Voice Copy" allows the user to automatically copy all voices in the currently active Performance to any other Performance.

Hi-hat pedal note and velocity are programmable, but the hi-hat

pedal is not velocity sensitive. That is, whatever sound is assigned to the pedal will only produce one volume level. Sounds assigned to the open and closed hi-hat functions *are* velocity sensitive.

Sounds

The *TMX's* 245 sounds (or voices) are conveniently arranged into five banks: 43 kicks, 60 snares, 48 toms, 19 cymbals, 33 percussion instruments, and 42 effects. Some consist of a single sample; others are combinations of two samples. The preponderance of processed drum sounds and the high ratio of sound effects to traditional percussion instruments is no doubt reflective of current trends in pop music. However, I would eagerly trade novelty effects such as "BuckChoo," "Junk," "Krash," "LoZip," "Splat," "Tublr," and "WaterNet" for a few more unadulterated orchestral and ethnic percussion samples. A China-type, a splash, and an "EdgeCup" round out the nice selection of cymbal sounds. Eight different hi-hat voices include ones designated as quarter- and half-open, but none approaches a "slosh" sound as might be used in hard rock. A heel splash sound is also missing.

The quality of the *TMX's* sounds ranges from marginal (congas, cowbells, and woodblocks) to good (timpani, vibes, triangle, thumb bass) to excellent (some of the kicks and many of the snares). Crash cymbal voices all realistically reproduce a slight phase wave that

many recording engineers try to avoid by distancing mic's from the cymbals. Their clipped decay might be noticed if played alone—especially on a recording—but would be acceptable in a typical performance context. The two basic ride cymbal sounds are clear and crisp. Two of the four jazz tom voices exhibit a ragged sound envelope closure that suggests surprisingly sloppy sampling. Despite this, and because the flaw is barely audible, this is an exceptionally realistic drum sound—the best "hardwired" jazz tom sample I've heard—representing a genre that is generally neglected in electronic percussion. Most of the other toms lean toward the big and boomy. The brush sounds aren't outstanding, but I applaud Yamaha for including them. The kick and snare banks offer a solid, usable variety of close-miked, ambient, natural, and processed sounds.

MIDI Functions

The *TMX* operates in three different MIDI interface modes. "Normal Mode" simultaneously accesses internal sounds and transmits MIDI data through the MIDI Out jack. In this mode, priority is given to processing data from the pads over data from an external MIDI device. "MIDI Mode" processes MIDI data, but does not access the *TMX's* internal sounds; "Sound Mode" does the reverse. In my tests of the *TMX*, I detected no signal delay in any of the three modes.

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The *TMX* sends and receives note on, velocity, program change, and system exclusive data on any of sixteen channels. In "Omni" mode it can receive on all sixteen. However, it neither sends nor receives pitch bend, note off, or after touch messages. The *TMX* allows the user to transfer single Performances or all data to and from other MIDI devices via system exclusive dumps.

Although the *TMX* doesn't send MIDI note off data, my *R8-M* interpreted each note received from the *TMX* to be "on/instant off," which choked off all notes programmed to receive note off messages. I corrected this easily by setting all of the *R8*'s voices to ignore note off messages. This is probably just one of those no-fault glitches of compatibility between the *TMX* and the *R8*, but players considering using the *TMX* as a MIDI interface to trigger another sound source should be certain that the devices speak the same "dialect" of MIDI, or that they can circumvent the effect of any discrepancies.

EP75 Dual Zone Pad

As great as it is to have twelve inputs, even they won't permit use of all the *TMS10*'s ten pads and ten rims. Choices will have to be made. Still, it's nice to have the option of using the rim send on any of the pads for maximum setup flexibility, and for the possible future addition of another interface with its own inputs.

The *EP75*'s 8 1/4" diameter (including rim) is a good, moderate size, small enough to fit between drums in an acoustic setup, yet large enough for drummers used to bigger (i.e., drum-sized) targets. Its silver aluminum housing contains two 1/4" inputs—one for the "head" area, another for the rim—and the mounting clamp, which tightens with a large, black knurled knob. The dark gray gum-rubber playing surface yields to stick impact less than a moderately tuned acoustic drumhead would, and it rebounds slower than some currently available high-bounce rubber pads would. This will probably appeal to heavy-hitters and players who tune their acoustic drumheads fairly loose. The *EP75*'s rim extends a little bit less than 1/4" above the main pad surface. Because it's also made of rubber, the rim lacks the aural/tactile authenticity provided by metal-rimmed pads. But it permits discreet practicing and better sonic isolation from mic's when used in conjunction with acoustic drums.

Unlike many trigger pads, the *EP75* is as sensitive near the rim as in the center. This characteristic does not simulate acoustic drumheads, which are more sensitive in the center, but considering the *TMX*'s low-dynamic response properties, uniform sensitivity is probably an advantage. The separate rim trigger is dead on the back side of the pad, nearest the stand mount. This, in and of itself, is not a problem, but it may affect the way the pads can be mounted and arranged.

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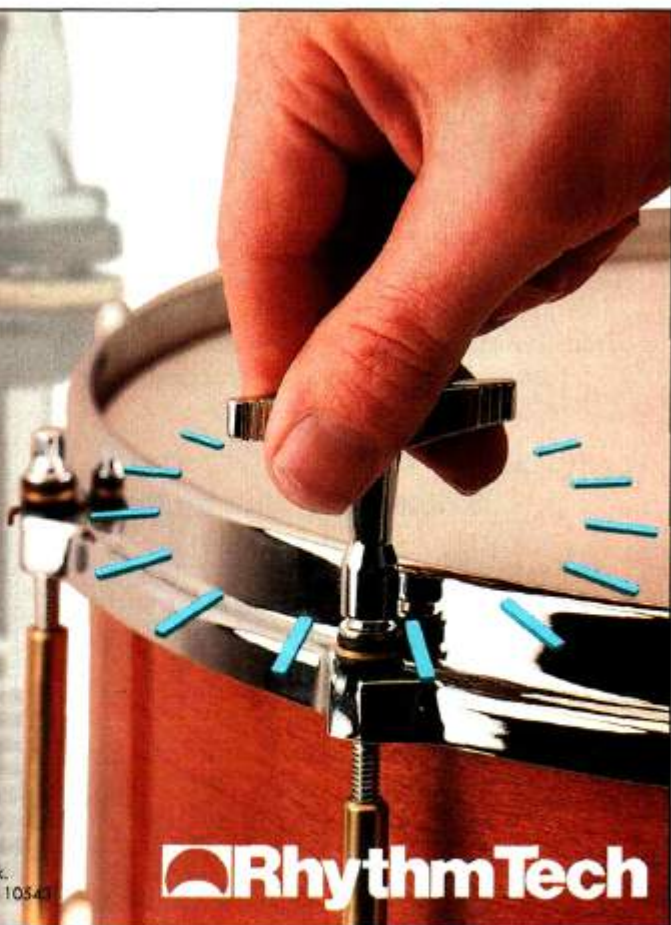
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It is extremely difficult to completely isolate the *EP75's* pad and rim sends at any usable gain settings; playing hard on the pad will trigger the rim, and playing even moderately on the rim will activate the pad. (To be fair, this is consistent with all but a couple of dual-zone pads on the market.) This more or less dictates using separate pads for sounds that must remain distinct, and using the rims to access sounds that complement the main pad sounds: snare and rim shot, ride cymbal and cymbal bell, tightly and loosely closed hi-hats, low- and hi-pitched timbales, etc.

KP75 Kick Trigger

The *KP75's* matte black steel body was cleverly designed to fold into a flatter shape for easier storage and transportation. Its single 1/4" input is located on the body's side. Though its base lacks the gum rubber and/or *Velcro* found on some other products, the *KP75's* 7 3/4"-wide footprint and retractable spurs prevent it from creeping on a carpet or rug, and its quasi-delta profile distributes beater impact energy downward, contributing to its excellent stability. A strip of gum rubber on both the top and bottom sides of the 6"-long steel toe-clamp plate facilitates a secure pedal grip. The trigger's 6 3/8" x 3 3/8" playing surface will accommodate either single or double kick pedals. Made of gum rubber over metal and backed with foam, the pad's feel is a bit rigid, but well within the comfort range.

Like the *EP75*, the *KP75* is a bit insensitive to very soft playing. Because the kick isn't generally used for ghost notes, this won't be a problem to most players, but those intending to use the *KP75* for jazz or styles requiring "felt-but-not-heard" bass drum should probably confirm that its response characteristics will suit their playing technique.

WS-820 Double Pad Stand

Although called a "pad stand" by Yamaha, the *WS-820* is actually standard Yamaha hardware. Aside from the advantage of interchangability with acoustic kit hardware (assuming you own Yamaha drums) the *WS-820s* may warrant a little extra forethought relative to your intended setup. Because only 3" of the 4 3/4" hexagonal mounting rod fits into the pad housing, the pad can get no closer than 4" from its back rim to the stand's vertical axis, or 5 1/4" from its rim to the back of the mount socket. This (and the stand's large base) could complicate placement of the pads around an existing acoustic kit. The *WS-820's* ball-and-socket type mounts provide excellent pad angle adjustment when the pads are positioned as pairs at similar horizontal levels. However, one side of the pair can't be raised above the other enough to facilitate using the same stand to position pads as, say, a "floor tom" and a "crash cymbal." Reversing one of the mounts so it extends down from the double adapter while the other extends up increases the potential vertical distance between the pads, but the ball-and-socket assembly on the downward side remains too close to the stand to move freely. Also, because the back side of the *EP75's* rim trigger doesn't function, the pads must be placed in roughly the same direction for convenient access to both rims. This could rule out using the same stand for tom and snare, tom and ride cymbal, snare and hi-hat, or other such "pairs" that extend in opposite directions from the same stand.

Depending on individual setup needs, players might want to consider fitting Yamaha's ball-and-socket mount into lighter, more compact single pad/drum stands where appropriate, or investigate racks that will adapt to the Yamaha tom mount, or some combination of these alternatives.

Conclusions

In light of its relatively low cost, twelve inputs, 245 sounds, quality construction, and simple operation, and Yamaha's reputation for reliability, the *TMX* system represents an excellent value. The *TMS10* version I tested, which includes the *TMX* trigger module, ten dual-zone pads, five stands, a kick pad, a hi-hat footswitch, and all necessary cables, lists for \$2,710. The *TMS4*, with brain, four pads, two stands, kick pad, and cables, goes for \$1,495. A *TMX* with five *DT-10* drum triggers lists for \$675. For prices on individual components or other system configurations, contact Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899.





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Ayotte WoodHoop Drums



Ayotte Drums Only, Inc. has recently introduced their *WoodHoop* drums featuring rock maple counterhoops finished in a natural maple stain lacquer and inlaid to match the color of the drumshell. The hoops are finished in any one of a number of natural wood satins, giving the drums what Ayotte refers to as a "retro high-tech" look and improved rimshot and cross-stick sounds. The new drums also feature Ayotte's patented *TuneLock* tension system. **Ayotte Drums Only, Inc., 2060 Pine Street, Vancouver, Canada V6J 4P8, tel: (604) 736-5411, fax: (604) 736-9411.**

Camber Cymbals And Chimes

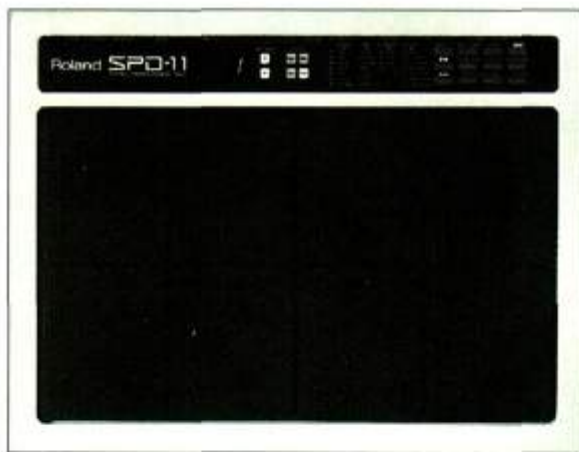
Camber's new *C4000* line of cymbals includes 14" matched hi-hats, a 16" crash, an 18" crash/ride, and a 20" ride. The cymbals also come in two sets of pre-packs—the *C4001X* set, which includes the hi-hats, 16" crash, and 18" crash/ride, and the *C4003X* set, which includes the hi-hats, 18" crash/ride, and 20" ride.

Camber has also made additions to their *C6000* cymbal line, including three models of bar chime sets and a pair of brass finger cymbals that come complete with a felt pouch. Camber's *C4000* and *C6000* cymbals and chimes are all made in Canada. **Ace Products Enterprises, Inc., 1334 C Ross St., Petaluma, CA 94952, tel: (707) 765-6597, fax: (707) 765-6682.**

Joe Porcaro/Beato Percussion Bags

Top percussionist Joe Porcaro has joined forces with Beato Bags to create a new line of percussion covers, *Pro Covers*. The company offers carrying bags for percussion items as well as covers for instruments like timpani, vibes, and orchestra bells. *Pro Covers* also offers stick and cymbal bags. **Pro Covers, Box 4416, North Hollywood, CA 91617, tel: (818) 789-5403, fax: (818) 981-2487.**

Roland SPD-11 Percussion Pad



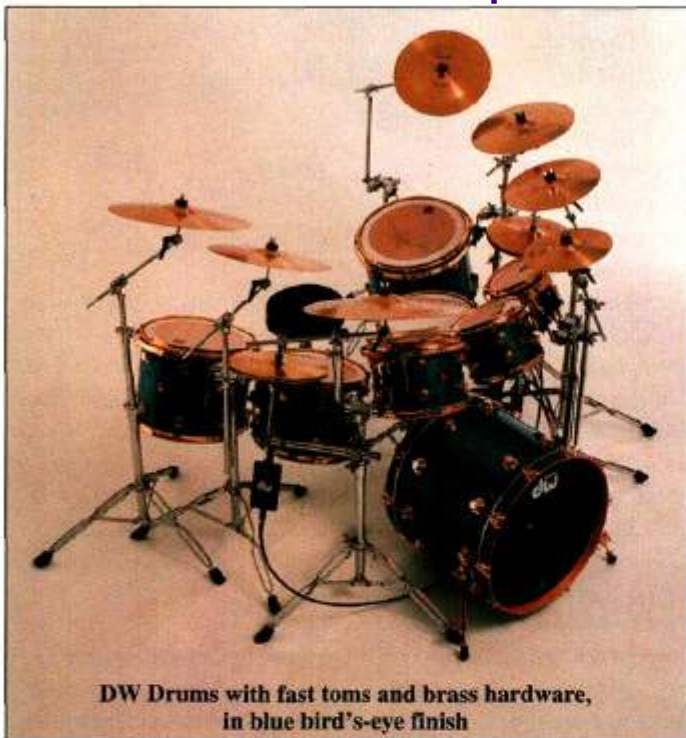
Roland's *SPD-11 Total Percussion Pad* is a portable and fully self-contained percussion controller that combines eight velocity-sensitive pads with CD-quality sounds. The *SPD-11* was designed to easily integrate with electronic drumkits, percussion setups, and acoustic drumkits. Features include 255 sounds, 16-bit dynamic range, and pitch, delay, reverb, chorus, and flange effects. **Roland Corporation US, 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.**

New Mid-Line Kits And Masters Series Upgrades From Pearl

Pearl has introduced two new series of mid-level drumsets, the *SPX Prestige Session* and *SX Session* series. The *SPX Prestige Session* features a lacquer finish, 7.5mm birch/mahogany shells, and low-mass separate lugs. The *SX Session* series is basically the same as the *SPX*, but with covered shells and an interior finish ply of birch.

Pearl has also introduced upgrades to their *Masters Series* drums, which now come in new colors and with stainless steel rims, newly designed tom brackets, spurs, and floor tom legs, and *Powerstroke 3* bass drum heads. **Pearl Corporation, 549 Metroplex Drive, Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242.**

New From Drum Workshop



DW Drums with fast toms and brass hardware, in blue bird's-eye finish

Among Drum Workshop's recently introduced items is a collection of custom brass, wood, and brass/wood snare drums. *Vintage Brass* snares feature a natural lacquered brass finish and brass-plated hardware, and offer a "mellow-edged brightness." Wood snares are all-maple, feature brass-plated hardware, and come in a variety of colors. Brass/wood snares "combine the brightness of brass and the warmth of wood" and feature clear lacquer-finished edges with a flame maple center section.

DW is also now offering several hand-rubbed lacquer bird's-eye maple and *FinishPly* drum finishes, the choice of chrome, black, or brass counterhoops and lugs on all kits, and "fast" (fundamentally accurate size toms) dimensions. The new tom sizes are one inch shallower than "power"-sized shells and one inch deeper than traditional sizes, and were designed to quickly achieve studio-quality sounds and provide fast stick response. Also available from DW are their *SmartPack* drum, pedal, and hardware replacement part packages. **Drum Workshop, 101 Bernouli Circle, Oxnard, CA 93030, (805) 485-6999.**

New EPS Visulite Products

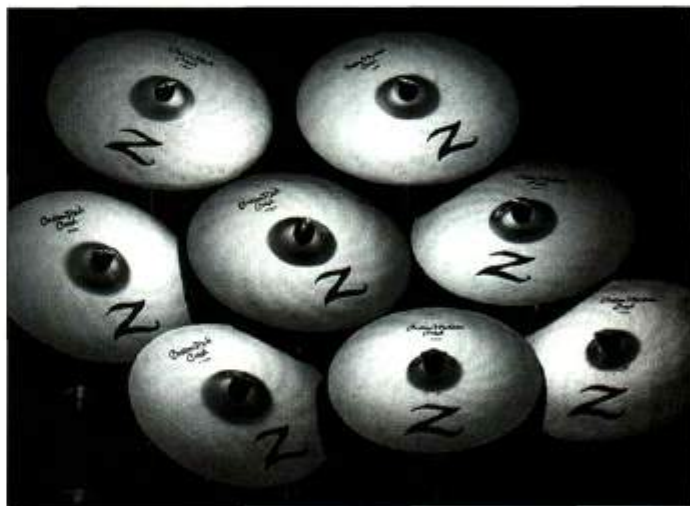
Electronic Percussion Systems has added several new products to its *Visulite* line of electronic percussion devices, including a complete drumkit, an 18" China-type cymbal (standard and dual-zone versions), and their *Quiet Drum Triggering System (QDT)*. The *QDT* system was designed to enable drummers to trigger from acoustic sets with virtually no external sound, making it ideal for

practice purposes. EPS has also come out with various *Visulite* accessories, such as a stick holder, percussion tray, and shaker. **Electronic Percussion Systems, Attn: Tom Pickard, 220 6th Ave S., St. Cloud, MN 56301, tel and fax: (612) 259-1840.**

Video And Book Additions From CPP Belwin

CPP Belwin, through DCI Music Video/Manhattan Music Publications, has released several new titles, including Omar Hakim's *Let It Flow* video, featuring instructional sections, live solo playing, and full-band performances featuring bassist Victor Bailey. DCI/Manhattan has also come out with videos by David Garibaldi and Rick Latham, books by Billy Cobham and Bobby Rock, and transcription/play-along audio-books by Chad Smith, Dave Weckl, and Omar Hakim. **CPP Media, 15800 N.W. 48th Ave., Miami, FL 33014, (800) 628-1528.**

Zildjian Z Custom Additions And Educational Drumsticks



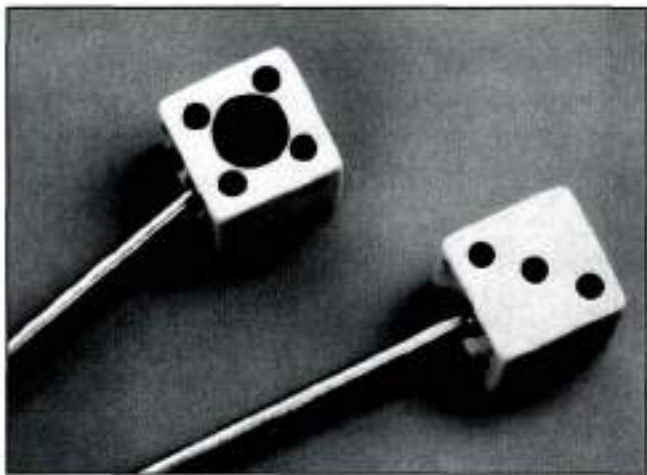
Zildjian's *Z Custom* crash cymbals are now available in *Rock* and *Medium* weights, in 16", 17", 18", and 19" sizes. According to Zildjian, the new rock-oriented cymbals—which feature a slightly heavier weight, higher pitch, more overtones, and larger bell—offer more volume, brightness, musicality, and cutting power than existing *Z* series cymbals.

Zildjian's stick division has recently introduced its *Ensemble* series of educational sticks, which are available in three wood-tip models—*General Orchestral* (large diameter, short neck, large round bead, maple), *Concert Band* (evenly tapered neck, oval bead, versatile shape), and *Combo* (light weight, small round bead). **Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061.**

New From Pro-Mark

Pro-Mark has re-introduced its *808* (formerly *Billy Cobham*) model drumstick. The *808* measures 16x 19/32 and comes in Japanese Shira Kashi oak and American hickory, with wood or nylon tips.

Pro-Mark has also introduced a limited-edition Anniversary model of their *Carl Palmer* autograph series stick (hickory, 15 7/8 x 19/32, wood tip, featuring ELP's "Manticore logo) as well as the new *Kozo Suganuma 739N* autograph stick (16x9/16, hickory, small, capsule-shaped nylon tip).



In addition, Pro-Mark has come out with a new *SelfAdjusting Beater*, designed to hit bass drum heads squarely without the need for manual adjustment, and a new practice pad, the *FP-4*. The new pad is 8" square, features a six-color, "contemporary-looking" imprint, a laminated covering that is guaranteed not to separate or peel, and a non-slip backing. **Pro-Mark, 10707 Craighead Dr., Houston, TX 77025-5899, tel: (713) 666-2525, fax: (713) 669-8000.**

Paiste Visions Cymbals And Terry Bozzio Video

Paiste has introduced a brand-new cymbal line, as well as a series of videos by Terry Bozzio titled *Melodic Drumming And The Ostinato, Volumes 1, 2, and 3*. Paiste's new *Visions* cymbals were inspired by Bozzio, who has long used Paiste's cymbals with *ColorSound* coating, which the *Visions* cymbals feature. In addition to the visual aspect of colored cymbals, Paiste says that the new series offers "a very dry and refined sound." The video series was produced by Bozzio himself and is available solely through Paiste America. **Paiste America, Inc., 460 Atlas Street, Brea, CA 92621, tel: (714) 529-2222, (800) 472-4783, fax: (714) 671-5869.**

Ddrum 3

Ddrum's newest offering is the *ddrum 3* system, which the makers say is of the same caliber as their other modules, but with the addition



of several features, including the ability for sounds to be loaded in through MIDI, DAT, SCSI, and CD ROM. In addition, the *ddrum 3* brain has an input for a hi-hat pedal, and the system's pad set has been improved to now accommodate Yamaha- and Pearl-type arm brackets in addition to Tama-style hardware. Also new are pads without rims, which were designed with hand drummers in mind. **Ddrum, Inc., 300 Long Beach Blvd., Stratford, CT 06497, tel: (203) 380-0000, (800) 882-0098, fax: (203) 380-1780.**

New From Meinl

Meinl's *Handmate* is a cowbell beater system that allows players to hit cowbells with their hands while playing other instruments. Also new from the company are a line of cowbells that feature internal dampening, including their new *Nino* model, as well as a *Mini Djembe* and their *Marathon* line of hardware and percussion bags. **Meinl c/o Hoshino, 1716 Winchester Road, Bensalem, PA 19020, (215) 638-8670.**

Mapex Kit Upgrades, Drum Finish, And Poster

The new *Mars M602* drumkit from Mapex is aimed at jazz and fusion drummers.

The kit features smaller drum sizes (16x20 bass, 9x10 and 10x12



Mars Pro Kit with shaded finish

toms, 12x14 and 14x16 floor toms), double-braced hardware, high-tension tubular lugs, and non-penetrating tom holders. Mapex's *Mars Pro MP525* kits are also now available with a shaded finish that turns from white to gray to black.

Mapex has also introduced a full-color, 18"x24" poster/catalog featuring eight Mapex endorsers on the front and pictures and descriptions of the company's new *Mars* series drumkits on the back. **Mapex, c/o Gibson USA, 1818 Elm Hill Pike, Nashville, TN 37210.**

Sabian Pro Cymbals



Sabian has recently introduced several new models to its *B8 Pro* line. The new cymbals will carry the same prices as previous *B8 Pro* models and will simply fall under the *Pro* series name. New cymbal models designed in cooperation with Ed Shaughnessy and Jack DeJohnette will also be available soon.

Sabian has also released its latest *NewsBeat* catalog/magazine, and is adding new items to its apparel line. **Sabian, Ltd., Attn: Dave McAllister, Meductic, New Brunswick, Canada EOH 1LO, tel: (506)272-2019, fax: (506)272-2081.**

Gibraltar And Toca Updates

Kaman has added the *Rock* series to their hardware line. The new line features double-braced leg base assemblies, three-tier cymbal stands, and knurled boom arms with counterweights. Cymbal, hi-hat, and snare stand models are available. In addition, Gibraltar's new *A.T.S. (Advanced Tripod System)* stands feature a leg base that allows independent vertical movement of one of the legs, allowing stands to be mounted on and off risers at the same time.

New to Kaman's Toca percussion line are a *Player's Series* fiberglass double conga set and *Classic Series* timbales. The double congas are the first instruments in the *Player's Series*, which is aimed at the entry-level and semi-pro markets. The congas feature 10" and 11" diameters, heavy-duty, black powder-coated stands, lugs, and tension adjustments, and "easy play" hoops. The timbales utilize

straight, 7"-deep, 2mm-thick, chrome-plated steel or brass shells, drum-key-operated tension rods with claw hooks, and a double-braced stand. Available sizes are 6" and 8" mini congas, 13" and 14" chrome and brass sets, and 13" single models. **Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002.**

New From LP



Latin Percussion's *Comfort Curve II* conga rim features a broad top edge with a gentle curve, furthering the company's efforts to create a rim that is easier on the hands. LP has also introduced its *Rock Classic Ridge Rider* bell, which is deeper-sounding than their previous *Ridge Rider* bell and "similar in sound to bells used in early rock 'n' roll," according to LP.

LP has also created a hybrid of their *Jingle Ring* and *Cyclops* hi-hat tambourines. The new model, the *Cyclops Jingle Ring*, is oval-shaped and hangs away from drummers, like the *Cyclops*, but is lightweight like the *Jingle Ring*.

Finally, LP has added a variety of new products to their *Matador* line of percussion—including fiberglass bongos, new brass and chrome timbalitos, a complete line of cowbells, and improved conga stands—as well as a *Stand Cart*, a percussion and hardware cart that can handle up to 150 pounds of gear and features a zippered polyester pack. **LP Music Group, 160 Belmont Ave., Garfield, NJ 07026, (201) 478-6903.**



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ASK A PRO

continued from page 12

monitor mix. Gary Grimm would dial up the tempo on a Boss *DB-11* (which has a "tap" feature for entering and finding tempos), and I would count off each song with the "click" sounding in my cue. Once the tune got under way, I'd indicate to Gary that everything was cool, and he would turn it off and dial up the tempo for the next tune. I was fortunate enough to be in a rhythm section with players like Tom Barney on bass, guitarist Drew Zingg, and Warren Bernhardt on piano—as well as Walter on guitar and Donald playing the Fender Rhodes piano. Talk about great time...these guys definitely kept me honest!

You may contact me about private lessons in the L.A. area. Please call my answering service at (818) 901-6813. I beg your patience for a reply if I'm out of town. My thanks to you for your question and compliments, and to *Modern Drummer* for allowing me the space to answer in such detail.



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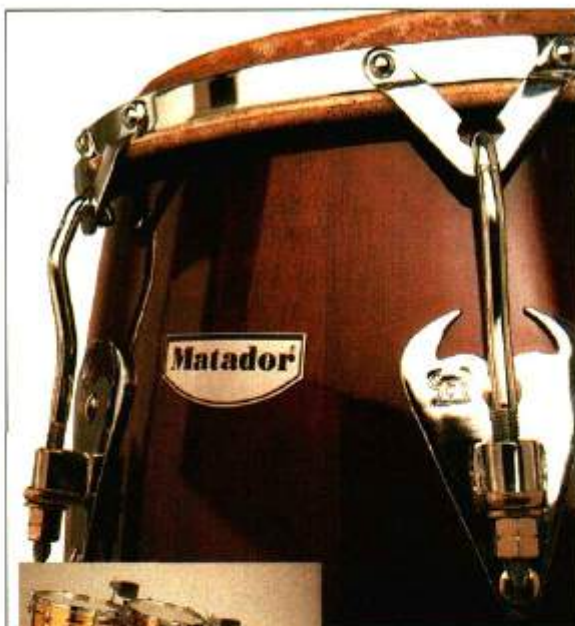


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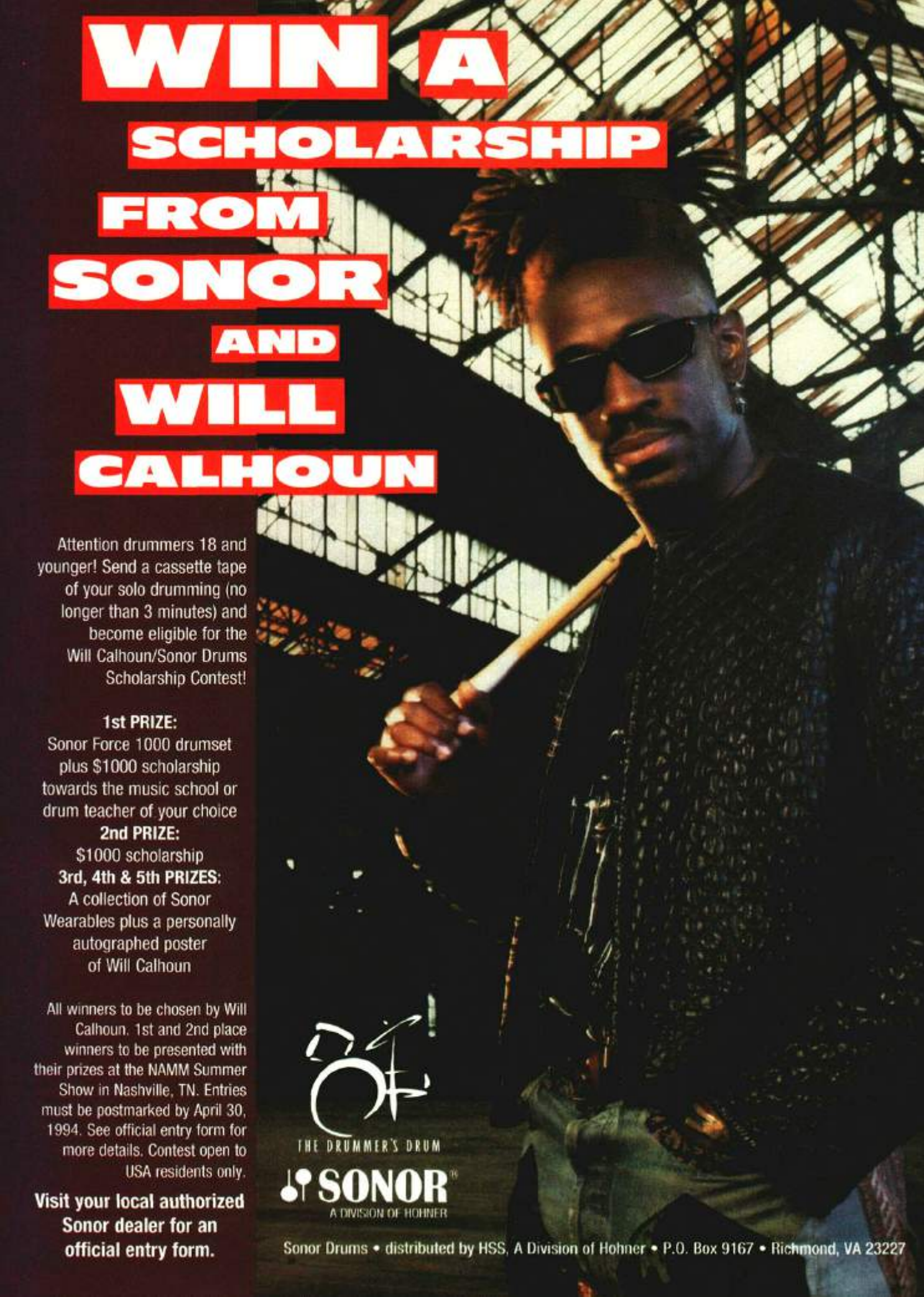


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IT'S QUESTIONABLE

continued from page 16

A You can obtain the book by contacting Jimmy Hobson, Sundogs Music, P.O. Box 7676, Berkeley, CA 94707.

Keeping Your Setup Straight

O Whenever my band plays a gig, I have trouble finding a comfortable setup. Do you have any hints that I can use? I have a kit with two rack toms, two floor toms, a snare, a hi-hat, a bass drum with a double pedal, one ride cymbal, three crashes, and a China cymbal.

Dave Osborn
Great Bend KS

A No matter what the size or configuration of your drumset, the key to achieving a comfortable setup on every gig is to set up the kit in exactly the same manner every time. And the key to that is marking the position of each separate piece of gear, and also marking the height and angle adjustments for each cymbal stand, tom holder, and floor-tom leg.

Many tips have been presented in the pages of *MD* regarding how to mark stand adjustments. Many stands already have some built-in memory locks. Use them! For stands that don't, use colored tape, grease pencils (china markers), or permanent magic markers to mark the heights and angles of your hardware setup.

To find the position of each drum and stand every time you play, you need a drum rug big enough for your entire kit to be set up on. Set your drums up on this rug *at home*, when you have plenty of time to make adjustments. Don't mark anything right away. Put on some headphones and play for a while. This will simulate on-the-job playing, and will let you know what items might need to be re-positioned slightly. Once you are completely comfortable, wrap pieces of masking tape around each of your stands (in inconspicuous spots), and give the stands sequential numbers. Then use the tape to mark around the feet of all the stands on your rug. Put the tape in the shape of a small "U," with the open end pointing in the direction of the leg. With a small permanent marker, write the appropriate stand number on each tape mark. The tape marks for bass drum spurs and floor tom legs usually don't need to be

Until some clever inventor type comes up with one, we'll just have to rely on specs. So here goes: 255 of the best CD-quality drum and percussion sounds; 64 user-programmable kits; on-board digital effects including Reverb, Delay, Chorus and Flange; four external pad inputs that let you assemble different kit configurations for ultra-realistic hi hat



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control plus cymbal chokes and rim shots. To try out the new SPD-11 Total Percussion Pad, visit your local Roland dealer. We'd say that in an ad this short, we can only begin to scratch the surface. But then we'd have to end with a pun. And that would be unfortunate.

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coded; they're generally pretty obvious.

Many drummers use gaffer's or duct tape for their marking purposes. We recommend masking tape (even though it is not as durable as gaffer's or duct tape and may need to be replaced periodically), because it's easy to get off of stands and carpeting should you wish to change anything, and it can be written on with almost anything.

Gretsch Name Band Snare

Q The drum in this photo came into my possession when I bought my first used kit. The rest of the kit was a cheap no-name set (long since gone). But the snare drum was a Gretsch, so I held onto it. The drum is 5 1/2 x 14, with a round Gretsch logo badge. I was told by a sales-



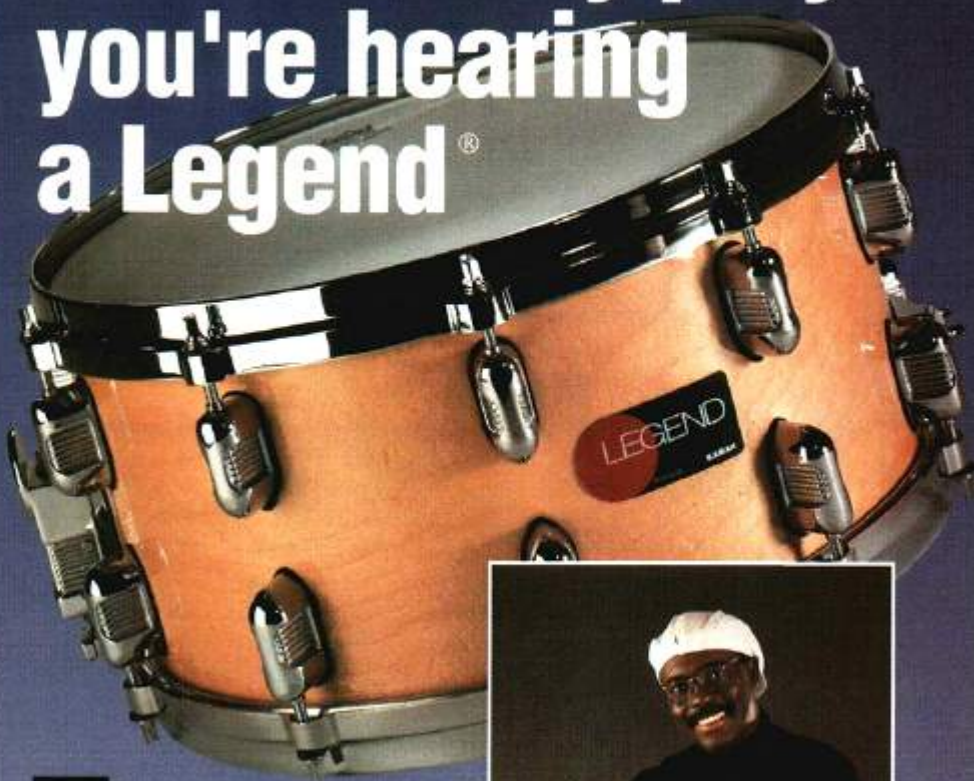
man at a local music store that this badge indicated pre-1950s production. The model number is 4157 and the serial number is 53385. Could you tell me a little about the background of this drum and give me some indication of its value?

Eric Brousseau
Perth, Ontario, Canada

A Harry Cangany, of the Drum Center of Indianapolis, provided this information: "The drum is a 5 1/2 x 14 Name Band model in black diamond finish. The model number is correct, but the top hoop is incorrect for that model, indicating that it is not original. The shell is 6-ply, indicating that the drum was made in the 1960s; drums made in the '50s were 3-ply. Gretsch drums made prior to 1969 were made in Brooklyn, New York. Your photos give the drum the appearance of being in very nice to excellent condition, and I'd place its value at \$250 to \$300."



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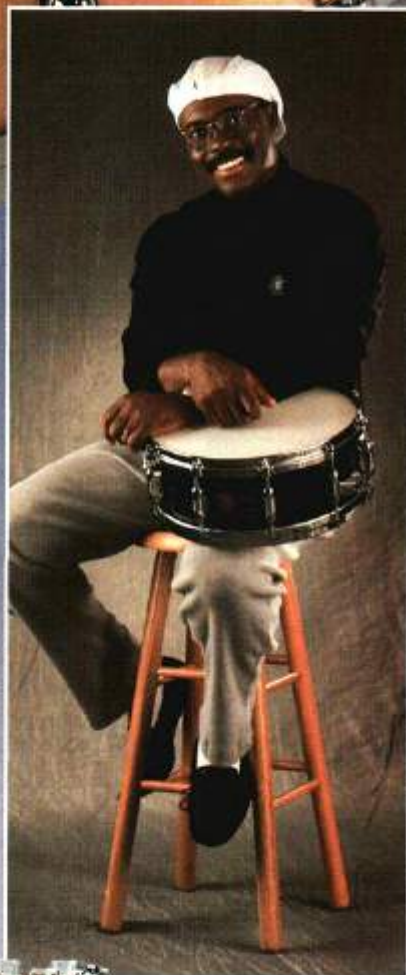


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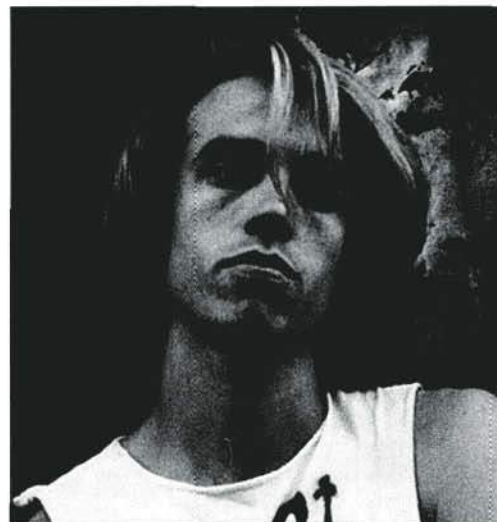


Matt Cameron: "Your Savior"

Transcribed by Hans Ramsahye

Soundgarden's Matt Cameron is the focus of this month's *Rock Charts*. On "Your Savior," from Cameron's side-project Temple Of The Dog (featuring members of Soundgarden, Pearl Jam, and Mother Love Bone), you can hear Matt laying down a *nasty* groove, yet still keeping things interesting with some nicely syncopated beats and turnarounds. Even though there are only two odd-meter measures in the song (Cameron and Soundgarden readily explore odd times), the band plays around with the phrasing a bit. The result is a powerful song with a killer drumming performance.

MUSIC KEY			
Open	O	R.C.	C.C.
H.H.	•	Bell	China
T.T.	•		
S.D.	•		
F.T.	•		
B.D.	•		
H.H.	•		
w/foot	•		
	•	Add'l	Ghost
	•	Tom	None



J = 95

This page contains eight staves of musical notation for a drum solo. The notation is written on a single-line staff with a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily using eighth and sixteenth notes, with various rests and dynamic markings. The notation includes many 'x' marks above the notes, indicating specific drum sounds or techniques. The piece is divided into measures by vertical bar lines, with some measures containing repeat signs (double bar lines with dots). The notation is written in a style that is common for drum notation, with a focus on rhythm and dynamics. The first staff begins with a treble clef and a key signature of one flat. The notation continues across eight staves, with each staff containing a series of rhythmic patterns. The piece concludes with a double bar line at the end of the eighth staff.

This page contains eight staves of musical notation for a drum solo. The notation is written on a grand staff (two staves per system) and includes various rhythmic patterns, rests, and dynamic markings. The notation is typical of a drum score, with notes and rests indicating the timing and pitch of the drum hits. The notation is written in a standard musical notation style, with notes and rests indicating the timing and pitch of the drum hits. The notation is written in a standard musical notation style, with notes and rests indicating the timing and pitch of the drum hits. The notation is written in a standard musical notation style, with notes and rests indicating the timing and pitch of the drum hits.

Drum notation featuring ten staves of music. The notation includes various rhythmic patterns, rests, and articulation marks. Some notes are marked with 'x' for cymbals or 'o' for other effects. The music is organized into measures separated by bar lines, with some measures containing repeat signs. The notation is written on a five-line staff with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat.



Gene Krupa: A Tribute

by Steve Dunfey

On January 17, 1909, legendary jazz drummer Gene Krupa was born on the South Side of Chicago. On what would have been his eighty-fifth birthday this year, drummers should celebrate the notoriety Krupa brought to drums and drumming. As the late jazz writer George Frazier put it, "He helped create a new culture. Never again would the drums know the obscurity of being a purely rhythm instrument."

Many drummers are already aware of the "firsts" that Krupa brought to drumming. He was the first drummer to be recorded with a bass drum—despite the fears of recording engineers—with McKenzie & Condon's Chicagoans in 1927. Krupa was also the first to popularize the extended drum solo, through his recording of "Sing, Sing, Sing" with the Benny Goodman Orchestra in 1937. And he was the first jazz musician to become a matinee idol, appearing in over twenty feature films.

But what is most notable about Krupa's career was his consistent, lifelong enthusiasm and *love* for the drums. As Louie Bellson says, "The Lord gives us all something special. He gave a certain thing to Buddy Rich, a certain thing to Jo Jones, and he gave to Gene that wonderful quality of showmanship. Now, that doesn't take away from his playing; he was a great, solid player too. But there was something about him when he got behind a set of drums. You could put twenty other drummers on stage with Gene and your eyes would go right to him. His stature behind a set of drums, his love for the drums, and the way he approached the instrument just made him stick out above other people."

Krupa once told author Burt Korall, "I'm a child of vaudeville. The first thing you have to do is get their attention." Korall goes on to say, "Expressiveness was his primary concern; the showmanship merely was a means of holding the audience until his musicality became apparent to those who came to see and hear him play. Krupa had a profound effect on his fans. He met you on your own level. An affable, gentle man, he made you part of his music. Krupa loved music deeply and lived his passion through his drums."

Krupa's flair for showmanship brought a visual excitement to what was an already exciting sound. As author Bruce Crowther says, "His handsome, overwrought, gesticulating presence—both onstage and onscreen—changed beyond recognition the role of the jazz drummer and provided a lasting visual image of the swing era." As to the sound of Krupa's drums, his Chicago musical cohort, guitarist Eddie Condon, said, "Krupa's drums went through us like a triple bourbon."

Burt Korall identifies the essentials of that sound: "Krupa's snare drum sound was central to the character of his work. Crisp,



clean, with a suggestion of echo, it enhanced the excitement of his performances. While playing 'time' or patterns across the set, Krupa also established engaging relationships between the bass drum and the other drums, and between the cymbals and the drums. He used rudiments in a natural, swinging, often original way."

And he had chops. Bellson says, "I would say that Gene was a great influence on every drummer. He brought drums to the foreground. Before his time, it was, 'Oh well, we've got seventeen musicians and a drummer.' When he came into the picture, drums became a solo instrument. He added that great integrity to the drum section. When you see a drum soloist, even today, Gene is responsible for that."

Krupa, in his own words, made the drummer "a high-priced guy." With his charisma and popularity, he turned his respect and study of black drummers like Baby Dodds, Zutty Singleton, and Chick Webb into an acceptance of jazz drumming by a broad listening public. It could be said that Krupa appropriated the style of these innovative black drummers in the same way that Benny Goodman popularized Fletcher Henderson's arrangements and Elvis Presley appropriated the styles of black rhythm and blues artists. In doing so, he brought a respectability to drums and drumming that extends to today's contemporary drummers.

According to Burt Korall, "Krupa struck a balance between instinct, the roots of jazz, and a scientific approach to drumming.

The language came directly from Chick Webb. But Krupa formalized, simplified, and clarified it. Krupa thrust the drumset into the foreground, making it not only a source of rhythm but of musicality and color as well. Before Krupa, only the great black drummers had so powerfully mingled these key elements."

As authors Richard Cook and Milford Graves put it, "Krupa's impact on the jazz rhythm section is incalculable." Though black percussionists who had worked for years in the shadow of the front men had some cause to be resentful, Krupa's respectful investigation of the African and Afro-American drumming tradition was of tremendous significance, opening the way for later figures as diverse as Max Roach, Elvin Jones, Andrew Cyrille, and Milford Graves.

Krupa was passionate about racial matters on and off the bandstand. While leading his own orchestra in the 1940s he made trumpet great Roy Eldridge the first black musician to play as a section man with a white orchestra. On one occasion, Krupa used his fists to subdue the operator of a York, Pennsylvania restaurant who made "unfair and ungentlemanly" remarks towards Eldridge and then asked him to leave. For his statement on integration Krupa was arrested, jailed, fined ten dollars, and released.

In 1946, Krupa was one of the first swing band leaders to embrace the bop movement, hiring Gerry Mulligan as an arranger and bop instrumentalists like trumpeter Red Rodney. Up to that point, Krupa was not very cymbal-oriented. But he began to use the ride cymbal to keep time, and lightened up somewhat with the four beats on the bass drum—using it to drop bombs behind the ensemble and soloists. As drummer Mel Lewis puts it, "He reached a midpoint between swing and bop and made what he did work."

Jazz historian Gunther Schuller describes Krupa's career this way: "In his commitment to real jazz—even in its more advanced bop manifestation—Krupa, with his fame, brought first-rate jazz to untold numbers of listeners who otherwise never would have had contact with it. He and his bands consistently aspired to the best, and could always be relied upon to play with high discipline, enthusiasm, and an exuberant swing. Given the vagaries of the commercial world in which jazz has always had to fight for its survival, this was no small achievement. Krupa's commitment to jazz was sincere and unassailable. He was even more of a jazz fan than his thousands of admirers, with an almost childlike, inexhaustible enthusiasm for the music and a clear appreciation of that which was genuine. His relation to jazz was primarily emotional and instinctual—uncomplicated. He loved the spontaneous energy of jazz—and supplied a great deal of it in his drumming—and he thrived on that rhythmic feeling that separates jazz (in this case in the form of swing music) from most other forms of music."

From his early recordings with the Austin High School Gang in Chicago to his underrated small-group recordings of the '50s,

'60s, and '70s, Krupa always played with an exciting emotional intensity. Even after suffering from heart attacks, emphysema, leukemia, and ruptured spinal discs, Gene's intensity still comes across on his final, 1972 recording, *Jazz At The New School*—a Chicago-style romp with Eddie Condon and Wild Bill Davison. That he could play at all with these ailments—and just a year before his death from leukemia—is a testament to his personal courage. That he brought down the house as if it were Carnegie Hall in 1938 is indicative of the enduring power of his personality and his drumming. As Burt Korall says, "Krupa's playing on this recording goes beyond individuality. The drummer sums himself up for us; he consolidates his image for the last time on record. He leaves behind a vivid memory—of swing, charm, facility, and authority."

As Steve Allen says, "Had Gene Krupa never been born, I doubt whether drums would be played the way they are today or if contemporary drummers would be as respected and recognized as they are. I'll always remember him not only as a jazz innovator and contributor, but as the true definition of a gentleman, and as a very special friend." So may we all.



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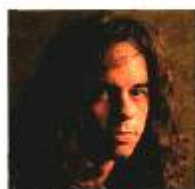
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continued from page 25

the same with my cymbal hits: At times I'll hit both of my crashes at the same time.

TS: You've also got that booming single-bass attack.

DG: Playing drums as a minimalist makes it important to keep things simple, because you can play a lot harder when you do less. And when you have more space you have a lot more time to get your arms higher in the air. That gives you a lot more power. So sometimes I might play a fast snare or tom roll, but for the most part, I just want to play fewer notes so they'll have a bigger impact.

TS: Is there any technique you use to keep your bass drum so prominent in the sound?

DG: I don't put my heel down when I play my kick drum—I kind of pounce on it with the ball of my foot. That way I can hit harder and put more weight into it. Also, by sitting very low—I sit as low as possible—I can put a lot more weight into it because I'm pushing forward. Every time I hit the kick it inches forward just a little bit. That's probably why people nail them down.

I think one of the reasons my kick drum cuts through a lot of the time is because I'm trying to accent the riff or go along with what Khrist is playing. If the bass and drums are pretty much along the same wavelength, it makes things a lot more powerful. I try to listen to things and get in the groove.

TS: After you've recorded a song and played it live for a few months, do you still listen as intently to what's being played, or do you switch into auto-pilot?

DG: For me, it almost immediately goes into auto-pilot once I find something that works. When something works, you can *just feel* it. That's why it's weird for me to talk about drumming, because it's a lot more about feeling than about conscious effort. I don't like to analyze it, and it's not something I spend a lot of time thinking about. It's like a bodily function for me.

TS: Since the skeletons of the songs are written primarily on acoustic guitar, how do you go about plotting drum parts?

DG: Usually what happens is that Kurt will come up with a basic riff or a line to a song, and then we'll jam on it to see what happens. A lot of times in the studio, I

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don't think about what I'm playing until it comes time to record, and then I realize that I have to think of something that I'll repeat when we play live. So a lot of that stuff just comes up in my head as we're recording. It's basically about jamming until we find a comfortable structure to the song. It's all kept really simple, plus I think that all three of us have really good ears for melody, and we always work on dynamics.

When I first joined the band, we practiced almost every day, breaking things down and building them up. I think from working with dynamics we've all grown an ear for structure. We never have discussions about songs. When it comes to recording we might say, "Maybe we should do this part four times instead of eight," things like that. But it's really about going in and just doing it and not thinking about it too much. If we think about it too much, things have a way of getting ruined. We like the spontaneity of things.

TS: The band sounds tight and has an innate chemistry, yet you've been playing together for only about three years.

DG: We clicked together pretty well when

we first started playing. None of us are really accomplished musicians, although Khrist and Kurt can play their instruments fine. There are no wailing leads or bass or drum solos. We just get together to make some noise.

TS: You worked with producer Butch Vig for *Nevermind*, then switched to Steve Albini for *In Utero*. Why did you mess around with a proven-winning producer?

DG: Steve was actually one of our choices when we first signed with the record label, due to the work he did with the Jesus Lizard and the Pixies. He had a drum sound that we all fell in love with. It's just a very natural, dry kind of room sound with no outboard effects at all. It was just straight from the mic's to the board. Steve really has that knack, and I don't know his secret except for setting up mic's in a room. It all depends on mic' placement.

When we did *Nevermind* it was down to a choice of either Steve or Butch, and we went with Butch, who had previously done some demos with Nirvana. Butch is a drummer himself, and he's a lot more of a perfectionist as well. It took a month to record

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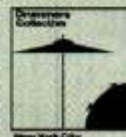
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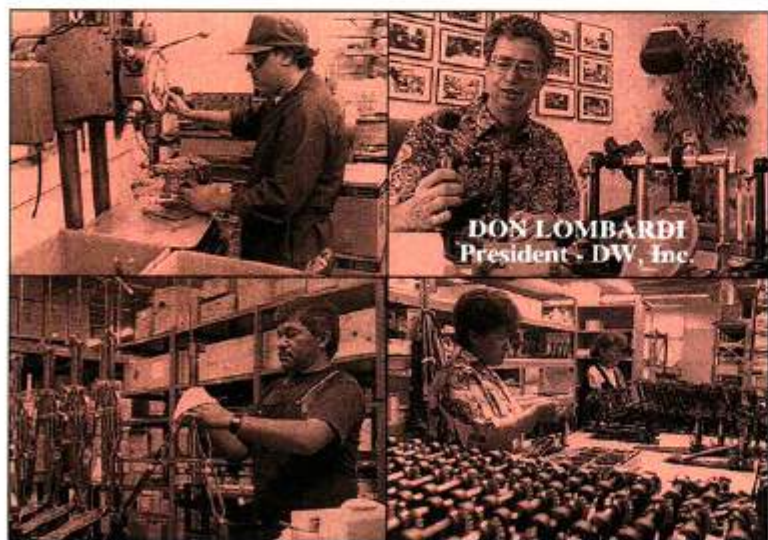
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Nevermind, and it took us about eight or nine days to get the basic tracks down—bass and drums—which is a long time for me. I like to record something and then get out.

With Steve Albini, the whole album took two weeks, and most everything on the record was a first take. I think there were three songs that were second takes. The energy and excitement you get out of playing a song in the studio for the first time is something you can't necessarily capture on the second or third take.

TS: The record company probably threw vast sums of money at you when it came to recording *In Utero*, yet it sounds even more "garage-y" and rawer than *Nevermind*.

DG: With *Nevermind*, everyone was happy with their performance because there weren't too many flaws to pick at. The new record is a better representation of what the band sounds like. If we were to play in your living room, *In Utero* is what we would sound like. The last album was way more of a studio project, where we spent more time mixing and getting things right. This one was more about just getting the songs down

on tape and getting it out to the people. It wasn't rushed; it's just that we had the songs in the studio, and as long as it took us to play a song in the studio was as long as it took to record it. They're two totally different projects, although they sound like the same band.

Some people think it's incredible that it only takes us twelve days to do an album, but to us, it's really just the way we work.

TS: What's crucial seems to be having great songs when you enter the studio.

DG: Yeah, because there are people who go into studios thinking that effects will make the song. When you strip everything down to just the instruments and the vocals, you've either got a really good song or you don't. We're lucky because Kurt's a great songwriter and he's got a great voice. Khrist comes up with some pretty cool bass runs, which also adds a lot.

TS: Does playing in a trio differ greatly from playing in a four-piece?

DG: Actually, we've just added a second guitarist for live shows—Pat Smear. He was in the early L.A. punk band the Germs, and he's really a great guy. He plays along the

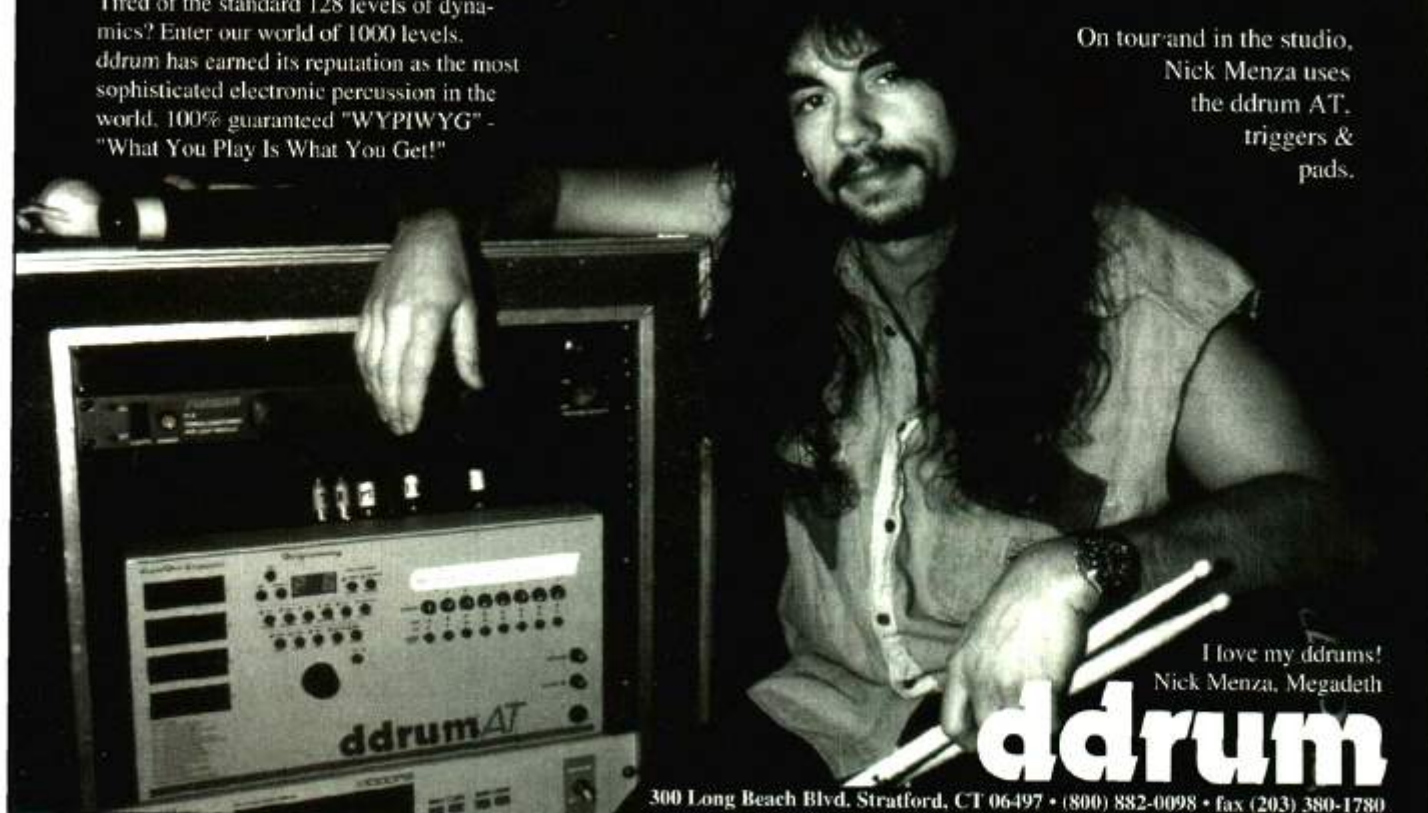
same lines Kurt does: They're both very noisy and into funky old effects pedals from the '70s. Adding another guitarist is something that we're doing to try to add a new dimension. If we were ever to stop experimenting, I think it would definitely get boring. Experimentation keeps us going, and we're happy about expanding or switching things around.

When I first found out about doing this interview, I thought I would try to say something about drumming in general terms—not necessarily just about my own drumming. I'm sure everybody out there must know this by now, but it can't be said enough: It's not how *much* you do, it's how you do it. There are so many drummers coming up since this whole "alternative" thing has come about, and many of them are doing some really great stuff—playing that is very clever and that is almost songwriting in itself. The drummer in the Jesus Lizard—Mac McNeilly—is amazing, but nobody knows who he is. I think it's important for people to listen to drummers who are coming up, because with them it's more about expression than performance. It's important

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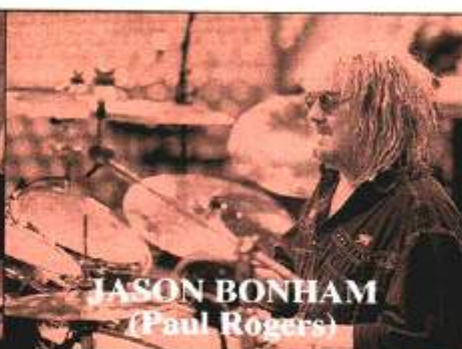
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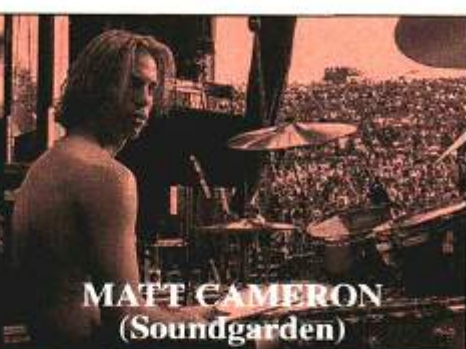
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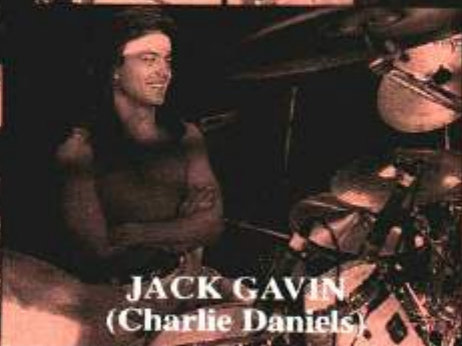
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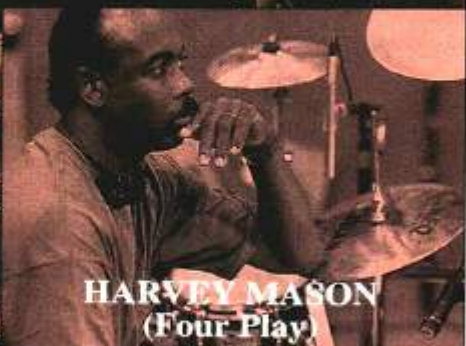
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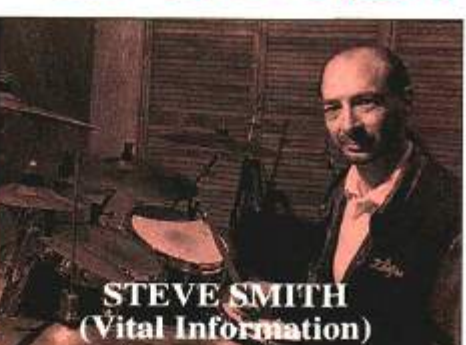
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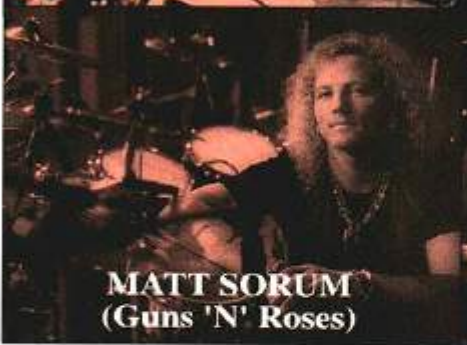
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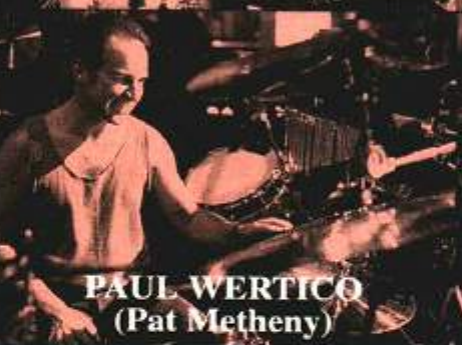
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for people to hear the drummer in the Melvins, Dale Crover. I still say to this day that he's the best drummer in the world. There is no one who does what he does, and there's no one who could. I get goose bumps when I hear his playing. He's turned drumming on its side, and if I'd never heard the Melvins, I probably would not be playing drums, because he made me realize that there's a lot more to drumming than most people hear.

I think it's important for young drummers not to necessarily look up to the big, famous "rock star" drummers. It's important for young drummers to find something that speaks to them. I've heard a lot of drummer jokes, and to be fair, there are bass player jokes, and singer jokes, and so on. But what people still don't seem to realize is how much a band depends on the drummer. Nirvana had about seven drummers before me, so for the longest time I felt totally expendable. But when you get on stage, it's up to the drummer to keep things going to maintain an energy level.

TS: Speaking of bands, Nirvana was the first band to be dubbed "grunge." Do you think there is such a thing as grunge drum-

ming?

DG: I think that grunge drumming just might be described as fairly minimal drumming played hard on big drums. The drummer with Mudhoney is an entirely different kind of drummer—a '60s garage-rock drummer. I don't really think there is such a thing as "grunge," but if there is, then Mudhoney would be it. They're a weird, freaked-out, distortion garage-rock band. I think they're the only true grunge band.

TS: Your tempos seem to be very solid on the record. Do you use a click track when recording?

DG: To me, click tracks are sort of constricting and fascist. When we were recording the song "Lithium," we did a take and listened to the playback, and Butch thought that the choruses sped up. So he suggested that I play along to a click track. I had never used one, but I tried it anyway and listened back to the track. The choruses felt as if they slowed down. We talked about it and we all realized it came down to whether the feeling or the tempo of the song was more important. To us, what should be more important in drumming is the feeling, not the flawless tempo or the perfect time. If a

song speeds up in the chorus, it's the emotion of what's going on behind the player, and that's a lot more important than a click track.

When we went in this time with Steve, he told me he hated click tracks, but he had this idea of using a strobe light as a metronome where you wouldn't feel so restricted, but you would have this unconscious rhythm going off in front of your face. We decided to try it for a song, and it drove me crazy so I didn't use it again. Overall, I think using click tracks is a bad thing.

TS: You've continued your association with Scream, recently doing a short tour with them.

DG: Discord [Scream's label] decided to release the last album we had recorded before we broke up. The guys in Scream were like my brothers, and we loved getting on stage and playing. We decided to do it again when the album came out, so we did a short tour of the States. I really hate it when bands say, "We're getting back to our roots," but to get back with these guys and play CBGB's made me feel good. No one gave a shit who I was. Maybe it's because I feel uncomfortable with all the fuss that

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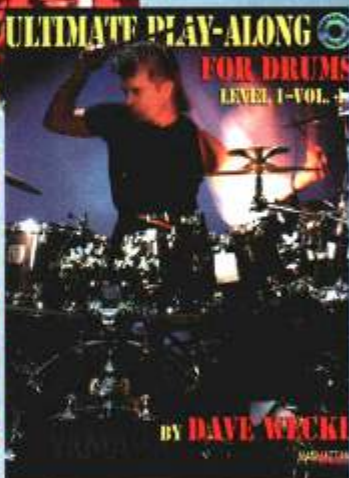
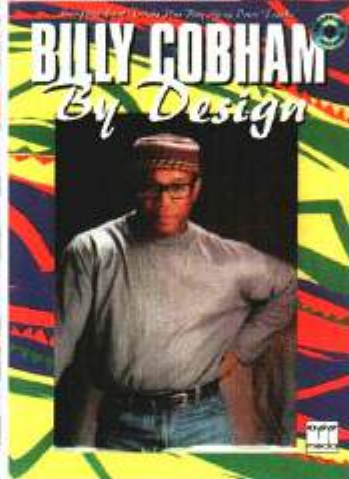
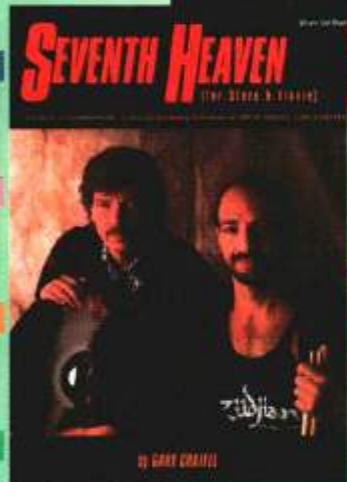
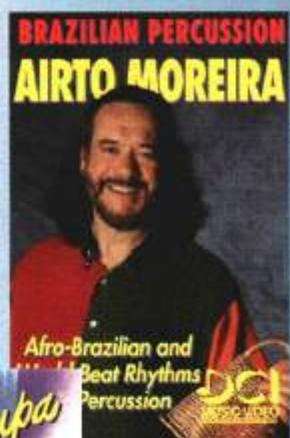
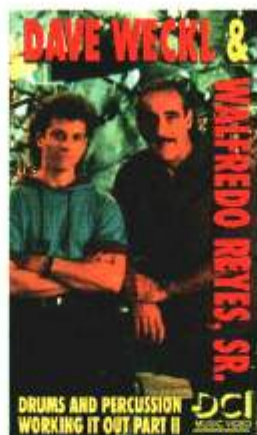
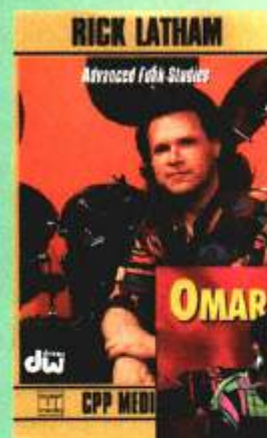
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comes with people considering Nirvana this "worldwide major rock outfit." That makes me feel weird. I feel more comfortable not having to sneak into the back of a place to play. It's a lot more fun and a lot less hassle when you get to set up your drums and make noise for a while. It's a lot more fun sleeping on people's floors when you tour rather than playing in a sterile arena environment and getting rushed out of there into a nice hotel where you don't get to hang out and meet people or see much. Playing dives across the country and traveling in a little van is a lot more romantic and a lot more memorable. I'd love to tour with them at least every year. It just restores my faith in rock. [laughs]

TS: What are you like before a Nirvana gig?

DG: I get really nervous and I start to yawn. I start feeling tired and I guess that's how I react to being nervous.

TS: So you suffer from stagefright?

DG: Tons, even if we're playing in front of two people. I'm incredibly bad. The last time we appeared on live TV I almost fainted. The problem is that you *know* that mil-

lions of people are watching, so I think to myself, "Okay, just get through the verse." When I get through the verse I think, "Now just get through the chorus and you're halfway there."

TS: Some very big bands will tour for two years to support an album, but not Nirvana.

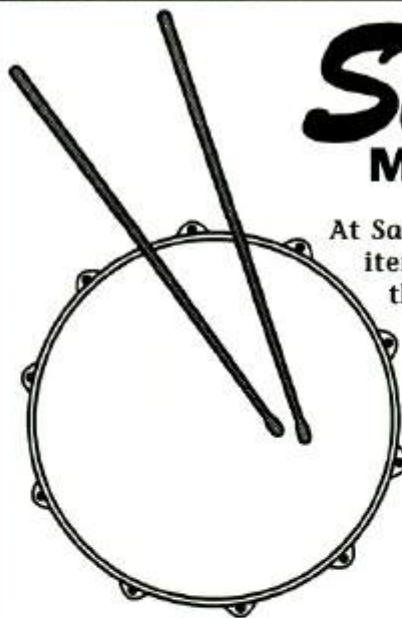
DG: We want to go out on stage and have it feel new and fresh. I think that's one of the good things about getting nervous before you go out on stage. When you get too comfortable with performing, it's not good. When you look freaked out before you go on, then you'll look freaked out on stage, which is good for us, I guess. We're not exactly a fun, comical band on stage.

TS: At the risk of sounding cliched, what do you see yourself doing in ten years?

DG: I'll be in the basement with my little boy behind a drumkit and my daughter playing bass—I don't know. I'll probably still be in college. It's hard to say what I'll be doing, but I hope that no one comes up to me and says, "Hey, weren't you the drummer in Nirvana?"



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Starting with the feet, the same combinations are played as:



To make things more interesting, try using RLRLFF (Right, Left, Right, Left, Foot, Foot) for each six-note grouping and RLFF for each four-note grouping:



Now substitute RLFFFF for each six-note grouping and RLFF for each four-note grouping:



In each of the above patterns, the hands are played on the snare. You can add dimension to them, though, by moving your hands around the kit. With RLRLFF, RLFFFF, or RLFF you can start by simply putting your left hand on a rack tom. Here are two examples using the 6-6-4 phrasing:



One measure of 16th notes can be subdivided in many ways. I used six-note groupings because even numbers are obviously easier to play between two hands and two feet. You can try experimenting with other combinations such as threes and fives. Also try extending the phrases to multiple measures for longer fills or solos.

When practicing the above patterns, play each stroke, whether hand or foot, at equal volume. These patterns can be practiced by playing one or three measures of time followed by one of the above patterns as a fill. You could also practice them by playing a pattern repeatedly, by itself, until you feel that you're playing it smoothly. In either case, it's advisable to use a metronome.



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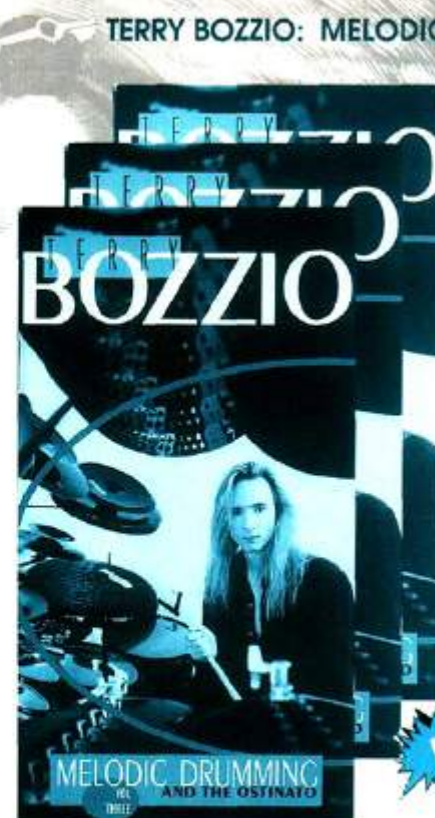
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O-N D-R-U-M-S

The new video from the co-director of P.I.T.



Fitness Conditioning For Drummers

by Paul T. Wright

For the beginning drummer or the seasoned pro, the ability to perform for extended periods is of the utmost importance. If your shoulders have ever ached, your back has become weary, or you've just worn yourself out hauling equipment to and from the gig, then a structural exercise program may be the answer.

Exercise can be split into two basic areas: cardiovascular training (which conditions the heart and lungs) and resistance training (which strengthens the muscles). Your program *must* include both areas. Omitting either one would be a half-hearted approach.

Cardiovascular Conditioning

Because drummers are often required to perform for long periods of time with few rests, endurance is a key factor. Though many drummers feel they can "play themselves into shape," developing and maintaining a good cardiovascular base will make the process much easier.

Cardiovascular conditioning is achieved by performing an exercise for an extended period of time while maintaining a specific heart-rate range. One example would be riding an exercise bike for thirty minutes three times per week, at a heart rate of 130 beats per minute. Other popular forms of cardiovascular exercise include fast walking, running, swimming, bicycling outdoors, jumping rope, aerobic dance, and stair climbing.

Just remember to follow three basic rules: The exercise must be performed *at least* three times per week; it must be done for twenty to sixty minutes—non-stop; and your heart rate must be maintained within your target zone.

Be sure to choose cardiovascular exercises that you find fun to do. Go for a long walk on one day. Try your local health club and use the stair machine the next day, or take an aerobic dance class. Mix it up and make it enjoyable. Be consistent and you'll reap the benefits of an increased endurance level.

Resistance Training

Forearms, shoulders, lower back, and legs can start to ache after a long gig, and a strength training program will certainly help. Increased muscular strength is achieved by challenging your muscles to

lift more weight than they're accustomed to lifting. A structured weight training program is the most efficient way to achieve good results.

First, let me lay to rest any fears that you may have that this program will turn you into a muscle-bound oddity unable to reach your cymbals. When we keep the amount of weight relatively *low*, and the number of repetitions per set *high*, we achieve increased strength *without* a high degree of muscle mass.

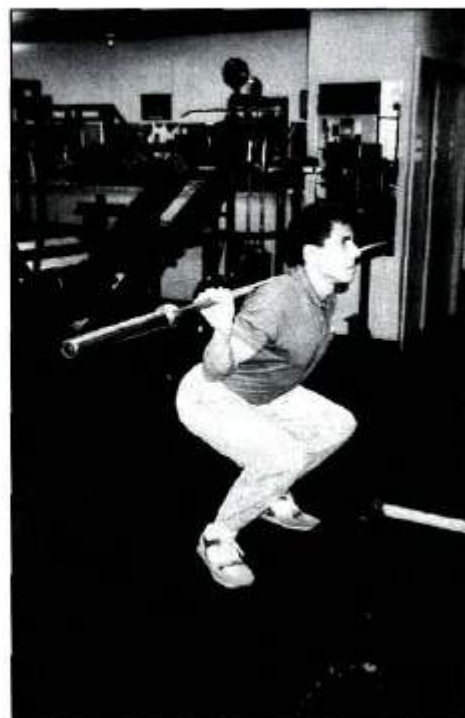
I do want to add one word of caution, however. Any form of weight training can be potentially dangerous, especially if you already have an existing injury or chronic weakness in some part of your skeleto/muscular system (back, knees, groin, abdomen, etc.). If this is the case, check with your doctor before initiating the training program. Your doctor may want to alter the program, recommend a support belt, or offer other instructions for your safety.

With that in mind, all of the following exercises should be performed for two sets with ten to fifteen repetitions each.

Lower Body

Your lower body is your foundation and should be conditioned first. To work your upper thigh muscles, balance a barbell on your shoulders and squat down until your thighs are parallel to the floor. Then return to an upright position, keeping your back as

Exercise #1



Balance a barbell on your shoulders and squat down until your thighs are parallel to the floor. Return to an upright position, keeping your back as straight as possible.

straight as possible. (See Exercise 1.) Toe raises can also be used to strengthen the lower leg muscles. Keep your knees locked straight and try doing repetitive toe raises.

Upper Body

Chest: Begin with the bench press for chest development. Lie on a flat bench, grip the barbell at shoulder-width, and lower it to your chest. Then press it back up to arm's length. (See Exercise 2.) Be sure to keep your back flat on the bench.

Shoulders: A simple exercise called the upright row helps to condition the shoulders and lower neck. Stand upright and hold a barbell with a shoulder-width grip. Raise the barbell to your chin and then lower it to arm's length. (See Exercise 3.) Stand upright and keep good posture.

Arms: The biceps, triceps, and forearms should be your main objectives. For the biceps, maintain an upright position and curl the barbell from arm's length upwards to the chest, and then lower it.

The triceps can be conditioned with one-arm dumbbell presses. Standing or seated, raise a light dumbbell over your head, and alternate between pressing it to arm's length and lowering it behind your head.

Forearm strength can be developed with wrist curls. Keep your forearms flat on a bench and raise and lower a weight using only the flexion at the wrists. This exercise may produce a slight burning sensation in your forearms, which will dissipate rapidly.

Lower back and abdomen: Hyper-extensions are an excellent way to build strength in the lower back muscles. Alternate between stretching towards the floor and arching your body upwards.

Abdominal muscles can be conditioned by doing crunches. Lie on the floor with your legs up over a bench. Curl your trunk up and lower it slowly to the floor while keeping your lower back flat. Your hands should be crossed over your chest.

Remember that the exercises here should be performed for two sets with ten to fifteen repetitions. Be sure to include approximately one to two minutes of rest between each set.

As with all resistance training, these exercises should be performed three times a week on *non-consecutive* days.

Being an accomplished drummer requires discipline of the mind and body, and your body must be ready to meet the demands. Adopt a regular fitness regimen, and you'll have confidence in knowing that your body will *always* be ready to respond.

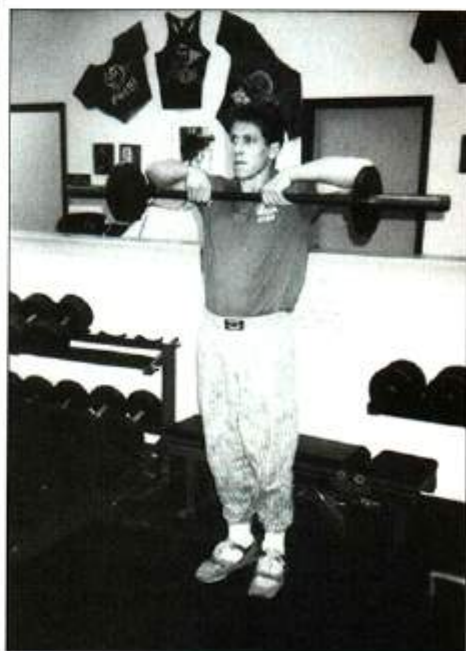
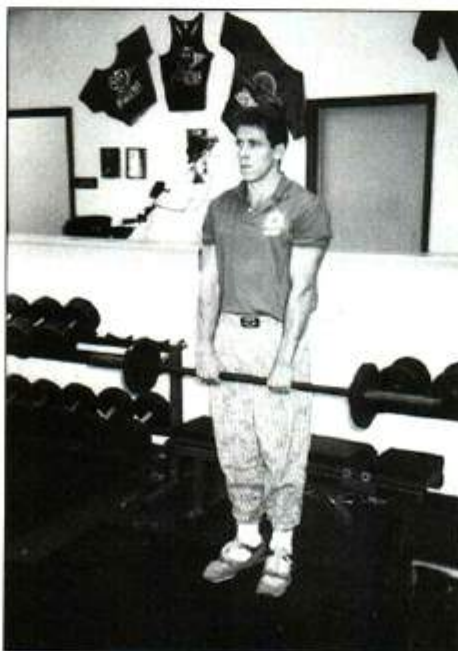
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Exercise #2



Grip the barbell at shoulder-width and lower it to your chest. Then press it back up to arm's length. Keep your back flat on the bench.

Exercise #3



Using a shoulder-width grip, raise the barbell to your chin and then lower it to arm's length. Stand upright and keep good posture.

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T.S. MONK

continued from page 29

"But he certainly knew when to kick in. When he knew it was time for me to move to another level, he got involved. It was short and sweet. He told me three things. The primary two things were that I was going to have to learn to read and that I was going to have to practice. What he was really saying was that I needed to become skilled and dedicated.

"He also made a point of telling me that I was starting late, which I thought was irrelevant, but I think he did it just to charge my batteries and to emphasize that my dedication was going to have to be greater because the competition had gotten a head start on me. That wasn't really true, but when you're young it can seem that way.

"My father got Art Blakey to give me a set of drums, and I cry that I don't have that set today. It was a magnificent set of Gretsch drums, which I was delighted to have. But two years later I sold them to get a new set of Ludwigs. I had no idea at the time what those Gretsch drums were, because every drummer I knew played Gretsch so there was nothing special about them to me. If I'd had any idea how bad drum manufacturing would get over the next few years I would never have let them go. I can still hear them; they were absolutely classic."

The elder Monk then sent his son to Max Roach for lessons. "I remember the first day I went to Max officially as a drum teacher," T.S. says. "He showed me a series of rhythmic patterns on the tomtoms that are the basis of a lot of his ideas. He gave me enough stuff to practice in one hour that now, at age 44, I'm still working on.

"But if you get the chance to be a protege of a great musician

like Max, it's really about hanging out and observing, because so much of this music is passed on by word of mouth and seeing what a cat's doing. If you get the green light to hang, that's absolutely priceless. There would be times when I'd go to Max's and there would be two or three other drummers there. Max might come in and play something for us and say, 'Hey, check this out.' He would send us all into a tizzy. We'd go our separate ways with our egos shattered, and then we'd practice like dogs.

"But that's what Max was about: inspiration. You don't go to a Max Roach to learn how to play paradiddles and double strokes. That's a waste of your time and his. You have to bring a basic understanding of the drums to the table, and then you can learn a great deal from one of the masters. So from Max I got the Hang-Out Card, which meant I could sit in front of him every night when he was playing. I would help him set up and tear down his drums so that I could get the prime seat. The way I play today is a direct result of hanging out around Max in my young years."

Meanwhile, what kind of musical guidance was Thelonious, Jr. receiving from his famous father?

"After dad told me to learn to read and to practice, he didn't mention music to me again for about four years," Monk replies. "Zero. I hung out with him, went to his gigs, practiced like a demon eight, ten, twelve hours a day, but not a peep out of him. I think he was fearful that I felt pressured to be a musician. I guess he wanted to see if I was serious."

Anyone who practices that many hours a day is obviously serious, but Monk says he was also frightened. "This was three or four years after my father had been on the cover of *Time* maga-

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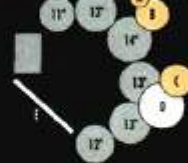
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RUSS MCKINNON Tower Of Power



A 6" AA Splash
B 10" BB Pro China Splash
C 10" AA Splash
D 14" AA Mini Chinese
E 22" China Gong

KEVIN RICARD Kenny Loggins, LA Sessions



zine, and he had certainly arrived in terms of notoriety, if not in terms of financial rewards," T.S. explains. "So that put the pressure of nomenclature on me. I knew that being Thelonious Monk, Jr. meant something, even though I didn't want it to. So I did what most artists do when they are afraid to step out there. You get in the woodshed and practice, practice, practice, and then you don't have to deal with performance.

"One night my father comes home and tells me, 'Man, I heard this young drummer tonight who is only seventeen years old and he's fiery. I dig him and I'm going to take him with me when I tour Europe.'

"That really got me upset, because here's my dad—who I think the world of—and he's not talking about me, he's talking about some other young drummer who he says is playing all the right shit. He keeps going on about how this cat is seventeen years old. Now I ain't no bum, but I'm nineteen and I'm not playing nothin' with nobody. So they go off to Europe and have a very successful tour. And I'm sitting home remembering this 'you started late' thing and thinking, 'I can't even play with my own dad. I've got to get my shit together.'

"Dad came back from Europe and he used Leroy Williams a little bit, and then Beaver Harris and Lennie McBrowne. Then he came in the house one summer afternoon and said, 'You want to play?' I knew he wasn't talking about jamming in the living room. He was talking about me playing with his band. So it was like a knee-jerk reaction. 'YES!' Two days later, with no rehearsal or anything, I was on national TV with Thelonious Monk.

"I found out later from my mother that he had, in fact,

expressed a concern that I was practicing like a demon, but I wasn't aggressive about getting out there. So he came up with this plan to hire a young drummer because he knew that it would get me off my ass. And it really did. I must have tripled my practice schedule and got my shit together, and I was determined to take whatever gig came along. Of course, I didn't know that his plan the whole time was to ask me to play with him."

T.S. played with his father's band from 1970 until the pianist retired from performing in 1974. During that time, Monk says he learned a lot from his father on the bandstand. "Dad didn't say much, but he would do things that had great lessons involved. One thing was that he had the uncanny ability to pick tempos that were in between everybody else's tempos. See, most drummers play three tempos: slow, medium, and fast. But my dad said that the great drummers can play all tempos.

"The only way you can learn to do that is to play in between the general slow, medium, and fast that everybody plays, and dad would play in between those tempos consistently. For the drummer it could be uncomfortable. It was too slow to be fast, but too fast to be medium. I've talked to other drummers who played with him, like Max and Art, and they agreed that his lessons involved illustration and experience."

His father gave him verbal instruction only once. "We were playing at the Village Vanguard, and it was packed," Monk recalls. "Thelonious was in very good form, the band was sounding great, and the crowd went absolutely wild. After the set we came off the bandstand, and of course there's no dressing room in the Vanguard, so we went in the kitchen and there were a lot of

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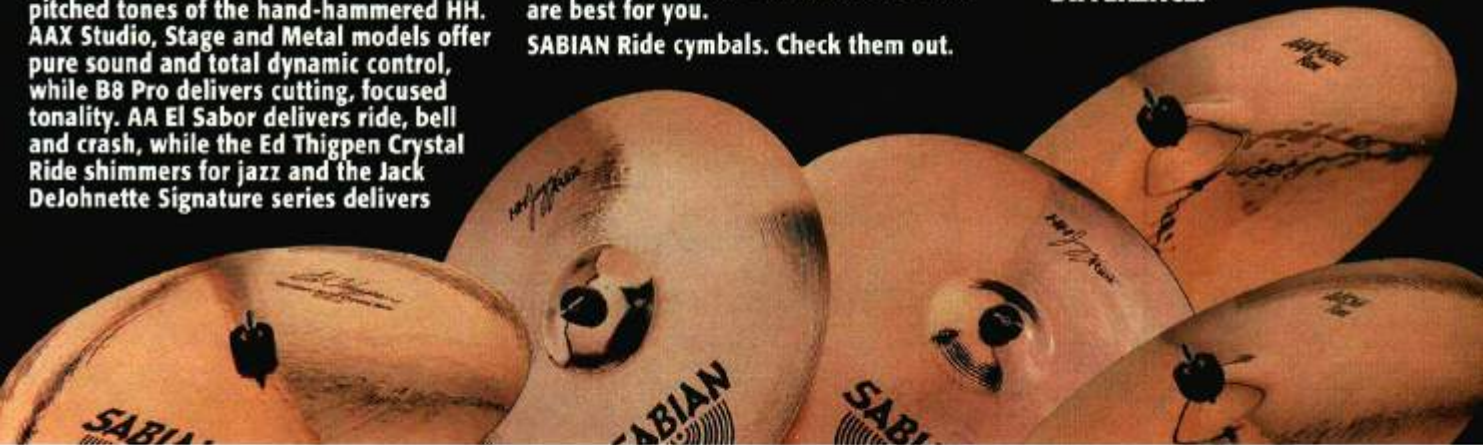
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people coming in to say hello to Thelonious. I was standing there revelling in the attention because we had just gone over big-time, so I'm feeling real good. And then dad kind of eased over to me and said, 'Stop f—ing up the time.'

"In one of the first tunes I had been jazzing it up and I dropped a beat and turned the time around. I recovered fast, and the rest of the gig went so well that I thought it was inconsequential and forgot about it when I heard the crowd cheering. But when he said that, I realized that my dad wasn't concerned with the sensation of performing. He was about execution, and my job was to keep the time. Even in the midst of all that enthusiasm from the crowd, he hadn't missed my transgression and thought that I shouldn't have missed it either—I should note it and not let it happen again.

"That was a reality check for me and it has stayed with me to this day. I learned that the music is the show, and if the music is going right, everything else will go right."

When Monk senior retired from playing, Monk junior had to make some important decisions. "Musicians my age weren't playing 'Straight, No Chaser,'" T.S. says. "All the cats were taking funk gigs—what we called boogaloo gigs then—because those gigs had better money, girls, lights, and glamor. I went straight from practicing to being in my dad's band, and now it was time for me to get into the music business on my own. I had to find out how to get gigs and how to network and all of those things."

Although most people thought of Monk as strictly a bop drummer because of his work with his father's band, he had already gotten involved with a group of young players who were exposing him to different styles. In between gigs with his father he worked

with an experimental group called Safari East, a doo-wop vocal group, Paul Jeffrey's Big Band, and fusion group Natural Essence.

"There was a whole scene that centered around Walter Booker's studio on the Upper West Side of Manhattan," Monk says. "Booker had played bass with my dad for a year, and then he joined Cannonball Adderley's band. I was hanging around with Booker's daughter, so I'd be over there, and Nat Adderley, Jr. used to bring all his musician friends that he went to Music & Art High School with over there to hang out.

"All kinds of people used to rehearse there, like Herbie Hancock, Airto and Flora, Chick Corea, Cannonball—even that kid who sang 'Bye, Bye Miss American Pie' [Don McLean]. Us kids would be hanging around and helping out, and getting a chance to play now and then. That's when I really started becoming my own musician. Up until then, all the musicians I knew were absolute legends; I didn't have any associations with young folks. Now I was in the real world with people my own age."

That group of young musicians included singer Angela Bofill, bassist Francisco Santana, fusion violinist Noel Pointer, and drummer Buddy Williams, who Monk became great friends with.

"Buddy has probably played on more funk records than most people do in a lifetime," Monk says. "But when we met at Booker's, he didn't know how to play jazz and I didn't know how to play funk. So we spent a lot of time showing each other things and watching each other play. I think the reason Buddy can play all kinds of jazz and fusion gigs today is because of things he learned from me. And there is no question that the playing I did on the funk records I made in the early '80s was the result of me

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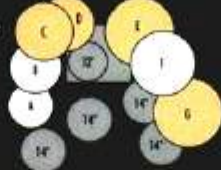
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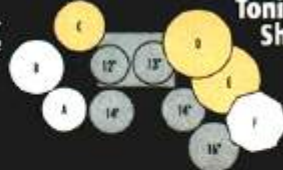
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learning to play funk from Buddy."

Many accomplished jazz drummers look down on backbeat-oriented drumming as being simplistic, but Monk says he never had that prejudice. "I came to the conclusion when I was seventeen that Bernard Purdie was the Art Blakey of R&B, because I was listening to Motown records and thinking, 'This ain't Max or Art, but this is some very special stuff.' I don't care if you're talking about Elvin Jones, Bernard Purdie, or Ginger Baker, we're all using the same single strokes, double strokes, and triplets. So my respect was for the instrument itself and anything that can be done on it.

"Also, I found out that the finest musicians do not have those attitudes or any limitations on their ability to absorb what's going on around them. Max Roach speaks very highly of rap, rhythm & blues, and all those things. The people I hear condemning different idioms are the lesser cats. I never heard those attitudes come out of the mouth of my father or any of his friends. I grew up with the attitude that all music is valid."

The first thing Monk had to learn about funk drumming was to maintain a consistent pattern throughout a tune. "In jazz, the basic pulse remains steady, but there is a lot of room to vary the rhythms you are playing. In R&B and funk, the basic pattern you lay down generally sets the tone for the tune from beginning to end, and everything else keys off of that groove. I found it difficult in the beginning to play the same rhythm for three minutes without varying it. At first it can seem constricting, but once you understand the structures there can be a looseness in it that can be fun.



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"I also had to learn the rhythm & blues cliches. Every idiom has its own set of cliches, and you have to learn how to play them. I had grown up with jazz, so that was never a problem for me. But with R&B, I had to start by identifying what those cliches were. That's where Buddy came in, because his playing is so illustrative of what makes R&B work."

After Monk found out what to play, he had to learn how to play it with the right *attitude*. "Coming from jazz, I had a light foot. I was dancing, pecking, popping, playing double beats and all those things, but in R&B your foot doesn't dance, it plays the bottom along with the bass. Any jazz drummer has got the tools to do it from a technical standpoint, but getting accustomed to locking into that pattern with the bass player is a head thing."

"Even after I learned to do that, on the first R&B gigs I played, the trumpet player told me, 'Your foot is too light, man.' As far as I was concerned, I was *pounding* the bass drum. But my attitude about the bass drum hadn't completely changed yet. I was locked into 18" bass drums. Going to a 20" or a 22" was a huge change conceptually,

like going from trumpet to tuba. So I had to learn what the attitude was and what the sound was.

"Then I found out that not only is the foot heavier in R&B, it's also more heavy-handed. In jazz, I had learned about all the dimensions a snare drum has and how to get a lot of different sounds out of it. For a jazz player, a rimshot is just one texture, like a ruff or a five-stroke roll. But in R&B, it's the mainstay, and I had to learn how to hit rimshots consistently on 2 and 4."

Monk also found that tempo was more crucial in R&B. "Fortunately, I always had good time," he says. "But one of the beauties of live jazz is that the tempo or intensity of a tune can pick up a little bit, which makes sense in terms of the performance. Of course, if only one person does it—particularly the drummer—then it's a drag. But if everybody does it together, then it's cool."

"But that was intolerable in popular music, where they were looping drummers and using drum machines to play the same time over and over again. So that was an attitude thing too, to hold the tempo in one

place for five to seven minutes as opposed to letting the natural human biorhythms take over when you get excited and want to play faster.

"So I had to learn how to do all that stuff, and in 1976 I formed the first T.S. Monk band with a young lady named Yvonne Fletcher and my sister, Barbara. For the next several years I played R&B exclusively—no jazz at all."

At first Monk served as the group's drummer, but eventually he began singing as well. The band was signed to the Mirage label, and had hits with "Bon Bon Vie" and "Too Much Too Soon" in the early '80s. "When you have hit records, a bunch of doors open to you," Monk says. "You could be a sideman on eight hundred albums and you will never learn the things about the music business and the record business that you will learn by being the front man on one hit record."

"What was funny about this period was that I was singing, I was writing, I was producing—but any time someone asked me what I did in life, the first thing out of my mouth was, 'I play the drums.'"

In January of '83 Monk was busy work-

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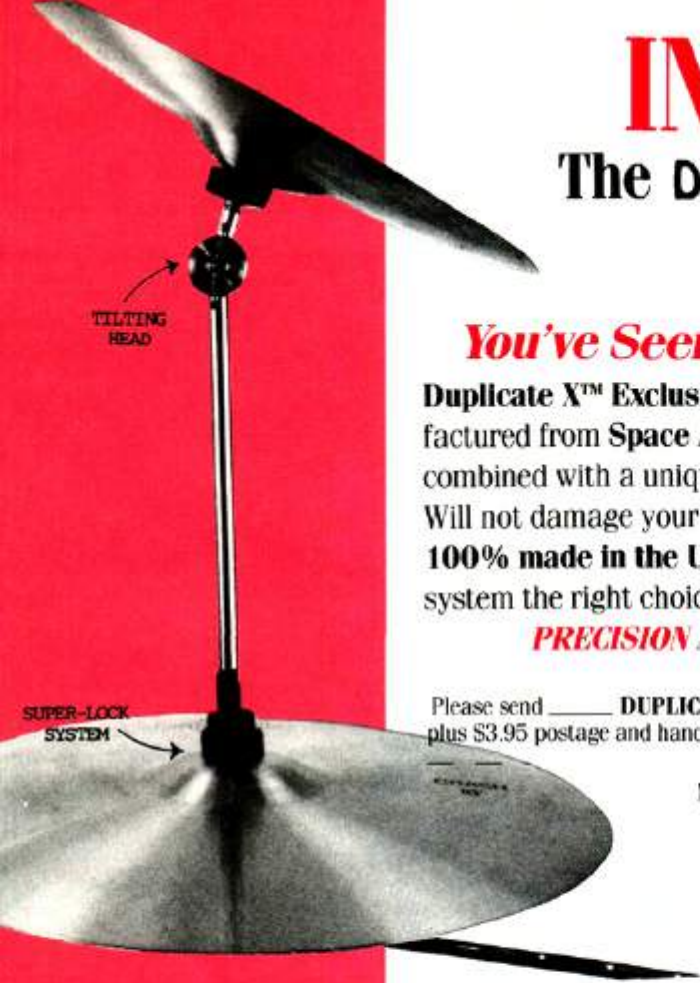
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ing on the group's third album when Yvonne Fletcher was diagnosed with breast cancer. In June, Barbara Monk was diagnosed with the same thing. Yvonne died in October, Barbara died three months later. Both were twenty-nine years old.

"Needless to say, the T.S. Monk band came to a screeching halt and dropped off the map," Monk says. "I had spent the past several years creating with these ladies, and suddenly they were no longer there.

"I became completely immersed in electronic music just to forget what I had gone through. I wrote all kinds of music on a MIDI keyboard, and a friend of mine, Eric Mercury, had written a lot of lyrics. So we got together and put out an album in 1985 called *Merc & Monk*, which was the first album released on the Manhattan label. It was my last foray into R&B, but my heart wasn't really in it.

"I was tail-spinning," Monk admits. "I hadn't played a note of jazz since 1975, and I hadn't touched my drums since 1982."

About that time, family members approached Monk about building a community center in honor of his father, who

had died in 1982. "They originally wanted to build a little place in Rocky Mount, North Carolina, where my dad was born," T.S. explains. "But the support for the project was so great that it gave birth to the Thelonious Monk Institute of Jazz project. So I found myself being the custodian of my daddy's name, memory, and estate, which I really didn't want to be bothered with because I was still totally depressed. But I had to because my sister was gone and my mother couldn't deal with it. So I got involved, and in '86 we put on a big fundraiser and in '87 we held a piano competition and an exchange program. So here I was in the middle of this jazz thing, even though I hadn't played a note of jazz or seen any of these people in a decade.

"And then an interesting thing occurred. Everyone knew that I had played drums with my dad when I was a kid, so every once in a while someone would ask me to do a guest performance with the likes of Dizzy Gillespie or Wynton Marsalis or Clark Terry. I started practicing a little bit so I could at least fake my way through a blues for six minutes, and I found that I hadn't really forgotten anything. In fact,

things were sounding as good as they ever had, even though I hadn't been playing. The more I practiced for these isolated guest things, the more I wanted to really start playing again to see what I could do."

To get in shape, Monk bought a practice-pad set and spent the first month just playing single strokes around the pads while keeping quarter notes on the bass, and 2 and 4 on the hi-hat. "First I had to get my tools in order," Monk says. "So I started with single strokes, then moved to double strokes, triplets, paradiddles, and so on. I knew what I wanted to do, and I wanted to have the chops to play any figure I heard in my mind. So I started practicing like a demon again."

After a couple of months, Monk decided he was ready to do some regular playing. A friend advised him to hang out at Condon's on Monday nights, where the Clifford Jordan big band had a regular gig, and where there was a lot of turnover in the drum chair.

"I must have hung out and listened to that band every Monday night for three or four months," Monk laughs. "I'd be asking Clifford, 'You think you might let me play

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next week? I really can do this gig.' Clifford had known me since I was a little kid, but he hadn't heard me play in twenty years, and the last thing he'd heard was that I was a rock star. But I kept hanging out and eventually he said, 'Okay, Toot. I'll give you a chance.'

"Man, I jumped on that gig like white on rice, and within two Mondays, no other drummer got that gig again. I played for a year until Clifford died, and that showed me that I could play on a world-class level, because Clifford Jordan was a no-bullshit artist. His band was serious, and a lot of cats would come down on Mondays to hear me play. That was my forum to announce to the jazz world that I was back."

But Monk's goal was not to be a sideman with whoever would hire him. "I knew that once club owners found out what my name was, they would exploit it," he explains. "So I had to go out as a leader, which created a big problem. I could play R&B and people thought it was interesting that my daddy was a famous jazz musician. But if I'm going to try to make it in the jazz world with the name Thelonious Monk, Jr., a whole different kind of scrutiny is going to come down. My father was a genius, so a lot of people are going to expect me to be a genius, too."

"I knew I was going to have to come out with something that would impress the jazz community big time. And I decided to do it the opposite of the way most jazz musicians do it, where you go out and play for fifteen years and then, if you're lucky, you get recorded. I was going to do it the way they do it in pop music. I was going to make a record first and get some recognition."

First he needed a band and some music, so he called on trumpet player and arranger Don Sickler, who had worked with drummer Philly Joe Jones for many years and who was administrator of Thelonious Monk's music. They spent six months finding musicians, another four months doing rehearsals, and then went into the studio of veteran jazz engineer Rudy Van Gelder to record Monk's debut jazz album, *Take One*. At this point Monk did not have a record deal. He paid for the album himself.

"I took it to several record companies," Monk says. "I walked through the front door and said, 'This is the album. Either you dig it or you don't. There is not a note that is going to change, so there is nothing to

discuss. Would you like to put this record out?' And I got 'Yes' across the board. I went with Blue Note because I knew that Bruce Lundvall was a true, straight-up jazz lover."

Take One features three of Thelonious Monk senior's compositions as well as tunes by Kenny Dorham, Hank Mobley, and Clifford Jordan, performed in a driving hard-bop style by Monk's sextet, which has three horns in the style of Blakey's Jazz Messengers.

Monk's drumming is straight-ahead and swinging, enhanced by clarity and intensity. "That's what R&B gave back to my jazz drumming," he comments. "In that music, the drummer is the Big Deal, and there is a leadership dimension that's not always present in jazz drumming. An R&B drummer has to have that ego of, 'I've got the beat and everybody is dancing because of me. They're going to dance harder if I make them, and they'll dance lighter if I make them.' All good pop drummers have to feel that they're in charge of the time, but on jazz records I often hear drummers who sound as if they're following rather than leading."

"So that leadership quality I got from being the guy in charge of the time clearly carried over and made it easier for me to lead the band from the drums. There is also a clarity in my chops, because you have to be so precise with R&B. I'm not talking about Chuck Berry and those guys, I'm talking about the stuff that came down the pike from the late '70s on, which was far more critical and exact. That style of playing has been very helpful to me in jazz, because we're playing intricate music with lots of breaks and tricky little things. Lots of times in jazz, if the drummer isn't crystal clear then the horns can't be crystal clear either."

"So the clarity of my drumming comes from my having been a minimalist for so many years in R&B. I hear a lot of jazz drummers who seem to be playing all they can play all the time. It's more important to distill it down and play all you *need* to play rather than all you'd *like* to play."

On the new album, *Changing Of The Guard*, Monk continues in the hard-bop tradition of *Take One*, mixing some of the more obscure compositions of masters like Monk, Jordan, and J.J. Johnson with works by younger composers such as Ronnie Matthews, Bobby Porcelli (who are both

members of his band), and Bobby Watson. He also shows off his funk chops with a burning version of Kenny Dorham's "Una Mas."

"That's the mother of all funk tunes," Monk says, laughing. "That was the tune that gave birth to 'Sidewinder' and 'Song For My Father' and that whole scene that happened in the '60s. But I didn't want to play it like they played it then, with that real loose feel. I wanted to play it based on what the tune was about and who I am in terms of my experience with R&B. We changed the rhythm a little bit and tightened up the arrangement, and I think we came up with a true 1990s acoustic funk record. I wanted to show people that you can take music from thirty years ago with the same basic instrumentation and make it sound relevant today."

Paying homage to tradition without being stifled by it is one of Monk's primary goals. "I'm not looking to get into the sort of thing that has mortally wounded classical music, in which you get frozen in the past," he says. "That's what has happened with a lot of the younger players who are approaching jazz classically and playing it exactly as it was."

"My father would sometimes go into a club, and the band would, with great respect, play one of his tunes in honor of him being there. But they would consistently try to play it exactly the way he played it. When they would ask him, 'Did you dig that, Monk?' he would say, 'Yeah, well, that was cool, but I would like to have heard what *you* would do with it.'

"That's what I'm trying to do. I'm drawing from the original recordings of the tunes we play, but we're doing something fresh with them that makes them sound like the '90s instead of like the '60s, when they were written. A lot of that music didn't have a chance to develop, because most of the musicians from my generation decided not to play it. They went into fusion and funk, and now there are a lot of musicians who are very technically proficient, but they can't play over changes."

"When people ask me what direction I'm going, I tell them I don't know. We're playing some music that no one has attacked since it was written thirty years ago, and it's obviously going to take us somewhere, but no one has played it long enough to know where that is. So I'm dying to find out."



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KAMAN

Latin 101



by Chuck Silverman



Recently I was giving a lesson to a student who taught me an important lesson: Simplicity is very often the key to understanding.

I had given Tom his first assignment, which was to play a typical mambo pattern. There is a lot of independence involved in this particular pattern, which can really interfere with making it groove. So it takes a lot of slow and patient practicing to get it down. Well, Tom returned for his next lesson, but he hadn't learned the pattern that well. Those of you who have taught know this can be a frustrating situation for student *and* teacher. But I took the time to understand the problem and develop an alternative plan. Thus was born the lesson we find in this column. I call it "Latin 101" because it was designed to give a good, basic independence workout without being frustrating.

The exercise is divided into five parts. Each part is practical in that it can be used as a good groove idea. After all, that's what this music is all about.

First we'll start with a three-way independence exercise involving the snare drum and the bass drum. On the snare drum you are playing alternating single strokes. On the bass drum you're playing a part that is somewhat common to Latin rhythms, the Afro-Cuban tumbao pattern. Practice this slowly and methodically and watch your hands and feet throughout all levels of the exercise. In particular notice where your hands and feet fall together and which hand falls at which point. Try to feel your limbs falling and working together.



Now we'll add the hi-hat on beats 2 and 4. Please remember to pay attention to what your limbs are doing and feel where they interact. This helps your nervous system assimilate all the information you're taking in. Keep it slow and controlled.



Now simply move your hands from the snare drum to the hi-hat, keeping the same pattern going. There should be no extraneous movement—this is not a hard thing to do. What may happen at

this particular point, though, is that the new sounds being created will cause what I call "auditory independence" problems. You're not accustomed to hearing these patterns, so the groove might not sound right. If this is the case, go back to example 2 and get this as smooth and controlled as possible. Then move your hands from the snare back to the hi-hat.

Because you're closing the hi-hat on beats 2 and 4, the motion of your foot playing the 2 and 4 will result in an open sound, as notated, on the "&" of beats 1 and 3. This is an emulation of the maracas. When you feel comfortable with this pattern, try accentuating the open sound. This pattern is quite usable in a "Latin" tune.



After you're completely comfortable with the previous pattern, it will be time to add one more sound source. If you have a cowbell, great. If not, the bell of a cymbal will do nicely. This sound is an emulation of a common bell pattern, playing on the downbeats. The combination of the three sounds—bass tumbao, maracas, and cowbell—will provide a pattern that sounds full. Once again, practice slowly.



Let's try one more level. Adding the snare drum on beat 3 will give the groove another feel. This adds yet another layer of independence.



There's much to learn from this relatively simple lesson: independence, how and why to practice slowly, seeing and feeling your body's reactions, and a great-sounding groove idea. Just take your time and make it happen!





ARMANDO PERAZA

With an illustrious career that spans well over half a century, Armando Peraza is regarded as one of the most creative and influential percussionists in the history of Afro-Cuban drumming. A true pioneer, his skillful master technique on both conga and bongos was largely responsible for the overwhelming acceptance of what was to become a new form of American music in which Afro-

Cuban rhythms are interwoven with Jazz, Rhythm and Blues, Funk, Soul and Rock 'n' Roll. By expanding upon his percussion legacy, Armando has become an inspiration and an innovator whose music transcends the boundaries of both culture and time. His musical compositions have been recorded by George Shearing, Carlos Santana and Cal Tjader. Armando has performed and recorded with what seems to be a never ending list of the best in both Latin, Cuban and American music including, Chick Corea, Charlie Parker, Patato Valdes, Machito, Stan Kenton, Linda Ronstadt, Art Blakey, Micky Hart, Chano Pozo, Carlos Santana, Wes Montgomery,

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RECORDINGS

SEPULTURA

Chaos A.D.

(Epic EK 57458)

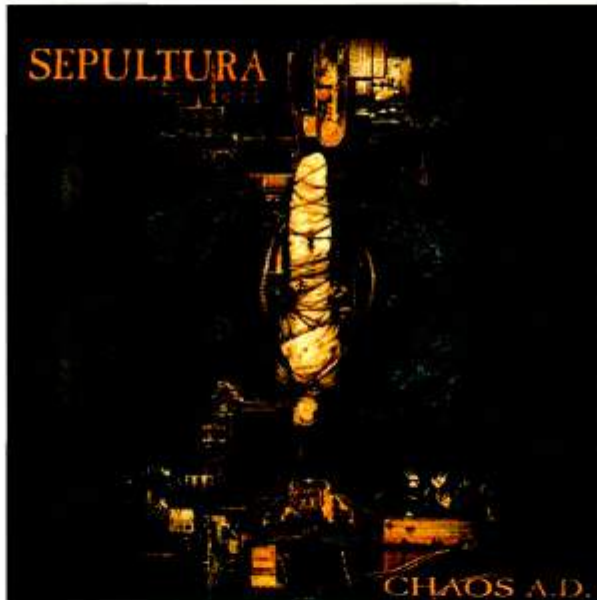
Max Cavalera: vcl, gtr
Andreas Kisser: gtr
Paulo Jr.: bs

Igor Cavalera: dr, perc

Refuse/Resist; Territory; Slave New World; Amen; Kaiowas; Propaganda; Biotech Is Godzilla; Nomad; We Are Not As Others; Manifest; The Hunt; Clenched Fist

Have Brazil's torchbearers of thrash gone soft? Not exactly. But with their latest release, Sepultura *has* augmented its anger with accessibility.

Whether streamlining the music was a conscious decision or not, the band's songwriting has clearly grown. *Chaos A.D.* is the most musically diverse disc in the band's catalog thus far. Changes in dynamics, tempo, and mood play well into the



hands of drummer Igor Cavalera, who shows off his creativity as much as he does his double-kick ability.

On the opening cut, Cavalera's tribal tom-and-kick pattern highlights his independence. The drums, meanwhile, drive emotion into tamer tunes like "Amen" and "Kaiowas," the latter featuring hand drums, timbales, and rim playing.

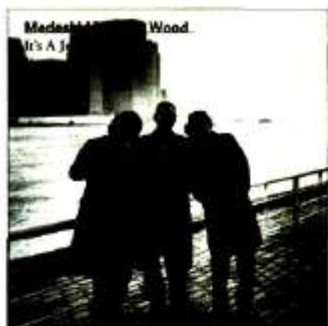
Of course, it wouldn't be a Sepultura record without steamy (if stereotypical) displays of thrash. (See "Biotech.") *Chaos* proves, though, that anger doesn't always have to go full-speed ahead.

• **Matt Peiken**

MEDESKI MARTIN & WOOD

It's A Jungle In Here

(Gramavision R2 79495)



John Medeski: org, pn
Billy Martin: dr, perc
Chris Wood: bs

Beeah; Where's Sly?; Shuck It Up; A Little Peace; Worms; Bemsha Swing-Lively Up; Moti Mo; It's A Jungle In Here; Syeeda's Song Flute; Wiggly's Way

Some recordings just make you smile, inside and out, from

beginning to end. This is such a recording. It succeeds mostly through familiar resources used in unexpected ways, a deft balance between the arranged and the spontaneous, ingenious endings, and an unerring sense of humor. Good instincts prevail, from the fresh writing and the occasional but fully integrated horn section (Phillip Marlowe steps into the Twilight Zone in search of "Sly") to the choice of covers (a hilarious reggae version of "Bemsha," a funky, strutting "Syeeda's").

John Medeski's Hammond virtuosity exults with an edible crunch that adds authority to his wah-wah-laced Wurlitzer and makes room for an acoustic piano style at once bluesy and impressionistic; bass violinist Chris Wood combines daring and imagination with a passionate, singing tone; and without

ever leaving the pocket Billy Martin rains exquisite doubles over an orchestrally honest snare and a thousand bongos, bells, and shimmering cymbals. Welcome to the jungle.

• **Hal Howland**

SOUL HAT

Outdebox

(Epic EK 57508)



Kevin McKinney: gtr, vcl
Bill Cassis: gtr, vcl
Brian Walsh: bs, vcl
B.E. "Frosty" Smith: dr, perc

Prayin' For Rain; Stranger Things; Alone; Brian Waltz; Big Backyard; Things Aren't Like That Anymore; Here; Stink Pot; Holy Cow; Build It Up, Tear It Down

Combining the sound of wide open country spaces with easy melodies, intriguing arrangements, and loose-limbed, sumptuous instrumentation, Soul Hat are the hottest thing to come out of Austin since Texas Pete.

Grounded in that brand of honky tonk peculiar to border residents, Soul Hat's gritty, acoustic guitar-generated tunes recall *Idle-wild South-era* Allman Brothers or any number of adventurous country punkers. Jazzy, near free-form waltzes-cum-skanky blues shuffles ("Stink Pot"), New Orleans third-line bombers ("Big Backyard"), and sprightly rack tom-oriented grooves ("Stranger Things") all steam and squeal.

Soul Hat have that well-oiled, in-the-pocket sound that only comes when musicianship this tasteful is tempered by hours spent jamming in late-night joints.

Guitarists McKinney and Cassis are both excellent, dazzling like fireworks or lilting gracefully like a summer sunset. B.E. Smith is an experienced drummer, evident in his easy way with odd bars and his loose yet driving groove. Like a cross between Richie Hayward and the Allmans' Jai Johanny Johanson, he consistently comes up with compelling beats while incorporating timbales, pangs, and hand-held percussion with spicy originality. One minute he's laying down a hearty funk pocket, the next he's swinging his ride cymbal and tossing in flashy rhythmic flourishes around the kit.

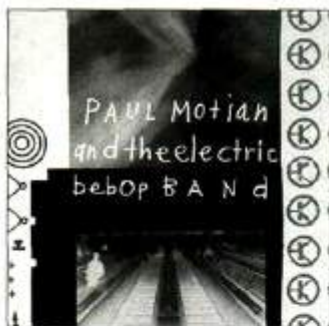
If you don't like this, I'll eat your...uh...Soul Hat.

• **Ken Micallef**

PAUL MOTIAN

The Electric Bebop Band

JMT (Polygram) 314 514 004



Paul Motian: dr
Joshua Redman: tnsx
Brad Schoepbach,
Kurt Rosenwinkel: gtr
Stomu Takeishi: bs

Shaw-Nuff; I Waited For You; Dance Of The Infidels; Darn That Dream; Hot House; Dizzy Atmosphere; Scapple

From the Apple; Monk's Dream; 52nd Street Theme

While the word "electric" in the title might suggest synthesizers and MIDI madness, this group has a modern acoustic feel by virtue of Motian's organic drumming and Redman's sax, notwithstanding the presence of two electric guitars and electric bass. Although Motian is primarily known for his free style of playing with the likes of Bill Evans, Keith Jarrett, and Paul Bley, his roots are in bebop and he worked with such bop innovators as John Coltrane and Thelonious Monk. Here he takes a fresh look at bop classics by Monk, Charlie Parker, Dizzy Gillespie, Tadd Dameron, and Bud Powell, respecting the traditions of the music while remembering that breaking rules was very much a *part* of that tradition. Motian's drumming is firmly rooted in the hard-driving bop style, yet he manages to leave a lot more space than most drummers would when playing in that idiom. It gives the music some breathing room, even as he propels the time forward with an integrated drum-and-cymbal approach that creates some electricity of its own.

• **Rick Mattingly**

MORPHINE

Cure For Pain

(RykodiscRCD 10262)



Mark Sandman: two-string bs, gtr, tritar, org, vcl

Dana Colley: sx

Jerome Deupree, Billy Conway: dr
Dawna; Buena; I'm Free Now; All Wrong; Candy; A Head With Wings; In Spite Of Me; Thursday; Cure For Pain; Mary Won't You Call My Name?; Let's Take A Trip Together; Sheila; Miles Davis' Funeral

With this instrumentation, it's incumbent that the drummer be a solid groove player. But Jerome Deupree's performance on *Cure For Pain* reeks of such subtle personality that you can almost sense what went into the making of this record.

Coated heads, the timbre of a smokey room, washy cymbals from yesteryear—Deupree brings it all to life on Morphine's mix of rock and lounge jazz/soul without ever rising above mezzo-forte. His deft shuffle ("Buena") and implied shuffle ("Sheila") show he can swing, and his unassuming approach plays well to the acoustic rockabilly blues-grunge of "Thursday." It's Deupree's overall cymbal work, though, that takes center stage. His nifty stick work and ghost strokes wring the hi-hat of practically every sound it can muster, while his touch on the China cymbal is refreshingly light. (Original drummer Billy Conway adds some spice and groove to a couple of tracks as well.)

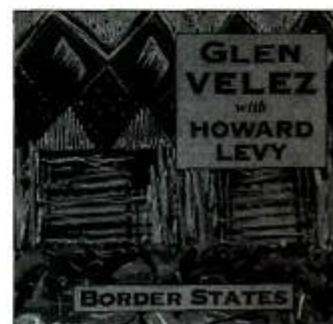
Cure For Pain is a soft, infectious record that belies the band's name and cover-photo image. And in its own quiet way, it's also a great record for drumming.

• **Matt Peiken**

GLEN VELEZ WITH HOWARD LEVY

Border States

(Interworld CD-21907)



Glen Velez: frame dr, perc, vcl

Howard Levy: hrm, ocarina, penny whistle, Jew's harp

Randy Crafton: frame dr, perc, ocean dr

Border States (Velez-Rubio, Sixfold, Tuva); *Seven Heaven* (Prelude, Seven Heaven); *Yucatan*

"The places where things shift, the areas where one state of consciousness merges with another, where the water meets the land, where one nation touches another, these borders have great vibrant energy that influences all life." Thus Glen Velez describes the inspiration for this beautiful and often riveting CD.

Indeed, the music here represents border crossings in several directions instrumentally and stylistically: Howard Levy's uniquely ethereal harmonica combines with the African bendir and tar, the Irish bodhran, and the Egyptian riq; Velez's haunting overtone singing shimmers against the drone of the Indian sruti box; a counterpoint of Filipino buzz sticks and Jew's harp melts into ocarina bird calls dancing over the ocean drum.

What separates *Border States* from similarly conceived col-

lections is not its global aesthetic so much as these players' mastery and teamwork. The relaxed, steady pulses, evolving polyrhythms, and consistently varied tone colors that afford this music its mesmerizing, peace-giving quality would elude the new-age rank and file.

Would that civilizations could communicate as freely as the travelers who seek out their instruments. (*Interworld Music Associates, Inc.*, RD3, Box 395A, Brattleboro, VT 05301)

• **Hal Howland**

MARC BONILLA

American Matador

(Reprise 9 45329-2)



Marc Bonilla: gtr, bs, kybd
Anastasios "Toss" Panos,
Troy Luccketta: dr
Mike Keneally, Patrick Leonard,
James Newton Howard: kybd
James Departo, Ronnie Montrose: gtr
American Matador; Get Off The Fence;
Streettalk; A Whiter Shade Of Pale; The
Vanishing Road; Mephisto; Wake The

Baby; Under The Gun; Vette Lag;
Prelude; In The Blue Corner; I Am The
Walrus; A Whiter Shade Of Pale-Inst.

Marc Bonilla makes another compelling case for guitar hero status on *American Matador*, tempering his posturing with a good sense of humor. Here Bonilla enlists the help of Troy Luccketta (Tesla) and Toss Panos (Dweezil Zappa and others), two drummers who can deliver the rock and the sock with the finesse that Bonilla's fusion deserves. Bonilla needed a Rod Morgenstein type to interpret his music, and he found a good combination between these two guys.

A gutsy "Whiter Shade Of Pale" and playfully grooving "I Am The Walrus" might draw attention as familiar covers, but Luccketta and Panos will get the rhythmists back to their practice rooms with some flashy power fusion elsewhere. Luccketta drives home a solid case on the hard-rock anthem "Get Off The Fence," laying his backbeats on the front edge of the charging groove. Panos lets fly with some monster double-time chops over a half-time feel on "Streettalk," proving that all four limbs are working quite nicely, and handles the 7/8 "Mephisto" with astounding ease and flourish.

While Bonilla overdubs most of the keyboards, bass, and guitars himself on *American Matador*, the two dynamic drummers pump a vital "garage" energy into it.

• **Robin Tolleson**

VIDEO

AIRTO MOREIRA

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DCI Music Video

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Whether piloting a huge percussion/kit setup or simply performing his signature extended tambourine solo, Airtto has always been one of the most fascinating performers to watch. He has been a percussionist with a long roster of greats, and proved himself to be a major kit stylist with the first edition of *Return To Forever*. In recent years he has co-led his own group with vocalist Flora Purim.

The smaller format (vocalist with three instrumentalists) of his latest group, *Fourth World*, has inspired Airtto to further integrate percussion/kit roles. Simultaneously using kit, percussion, and vocals, Airtto "orchestrates" the tunes with groove and constantly shifting colors. Transcriptions just don't tell the whole story; Airtto is the ideal candidate for video study.


Between *Fourth World* performances with vocalist Purim, guitarist Jose Neto, and keys/reed man Gary Meek, Airtto discusses his technical (and spiritual) approach to music with interviewer Dan Thress. He then guides us through a tour of his extensive, exotic setup. Also discussed and demonstrated briefly are Brazilian beats such as samba, baião, frevo, marcha, and the 3/4 samba groove heard in the band's tune "Earthquake." A companion book is upcoming, but before you labor over the ink, observe and enjoy the spiritual dance this artist exudes.

• **Jeff Potter**

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Jeff Hirshfield

Defying Categorization

by Bill Milkowski

Gradually and without great fanfare, Jeff Hirshfield has amassed an impressive list of credentials over the past fifteen years. He's one of those New York drummers who is in demand not for his chops but for his empathetic qualities on the bandstand. A keen listener and a highly sensitive colorist in the tradition of Paul Motian with the Bill Evans trio, Hirshfield has an uncanny knack of elevating the musical proceedings in a subtle, almost subliminal way.

Consequently, Jeff has become the drummer of choice for a number of bandleaders around town, including pianists Warren Bemhardt, Marc Copland, and Fred Hersch, guitarists Vic Juris and Dave Stryker, saxophonists Bob Belden and Jim Snidero, bassists Michael Formanek, Jay Anderson, and Steve LaSpina, and slide guitarist Dave Tronzo.

Hirshfield has also shown his agility as a drummer by performing and recording over the years with such diverse artists as Mose Allison, Woody Herman, Red Rodney and Ira Sullivan, John Zorn, Jim Hall, Toots Thielemans, Randy Brecker, Bennie Wallace, Joey Calderazzo, Andy LaVerne and John Abercrombie, Lee Konitz, Mike Stern, George Gruntz, Walter Davis, Jr., Tal Farlow, Dr. John, and Toshiko Akiyoshi—and with Loose Cannon, his trio with saxophonist Tim Berne and bassist Michael Formanek. In fact, it was a Modern Drummer record review that perhaps best captured Jeff's contributions on the bandstand: "Hirshfield makes unconventional choices work, such as his fast bop-ish burning behind a slow, legato, long-toned melody. Or his snare groove that's like a New Orleans, neo-Monkish, Sun Ra...oh forget it! No use in categorizing this music."

BM: What makes you such an in-demand drummer?

JH: I think part of it is just being able to sense what people need. But more than anything, it's not so much thinking about the actual specifics of what somebody needs, but rather just playing the music, just being able to react to the situation. In any situation, you have to understand what the parameters are, based on what the concept of the music is about. If you're playing something that's really straight ahead—like with the Red Rodney/Ira Sullivan band—you probably wouldn't be playing over the bar line as much. And if you were playing something that was looser—with Lee Konitz, for instance—your playing wouldn't be so rhythmically confined. You would just react to how you feel it should be. And if you're getting called back a lot, it usually means that the people trust your choices.

BM: How did you acquire the tools to become such a versatile drummer?

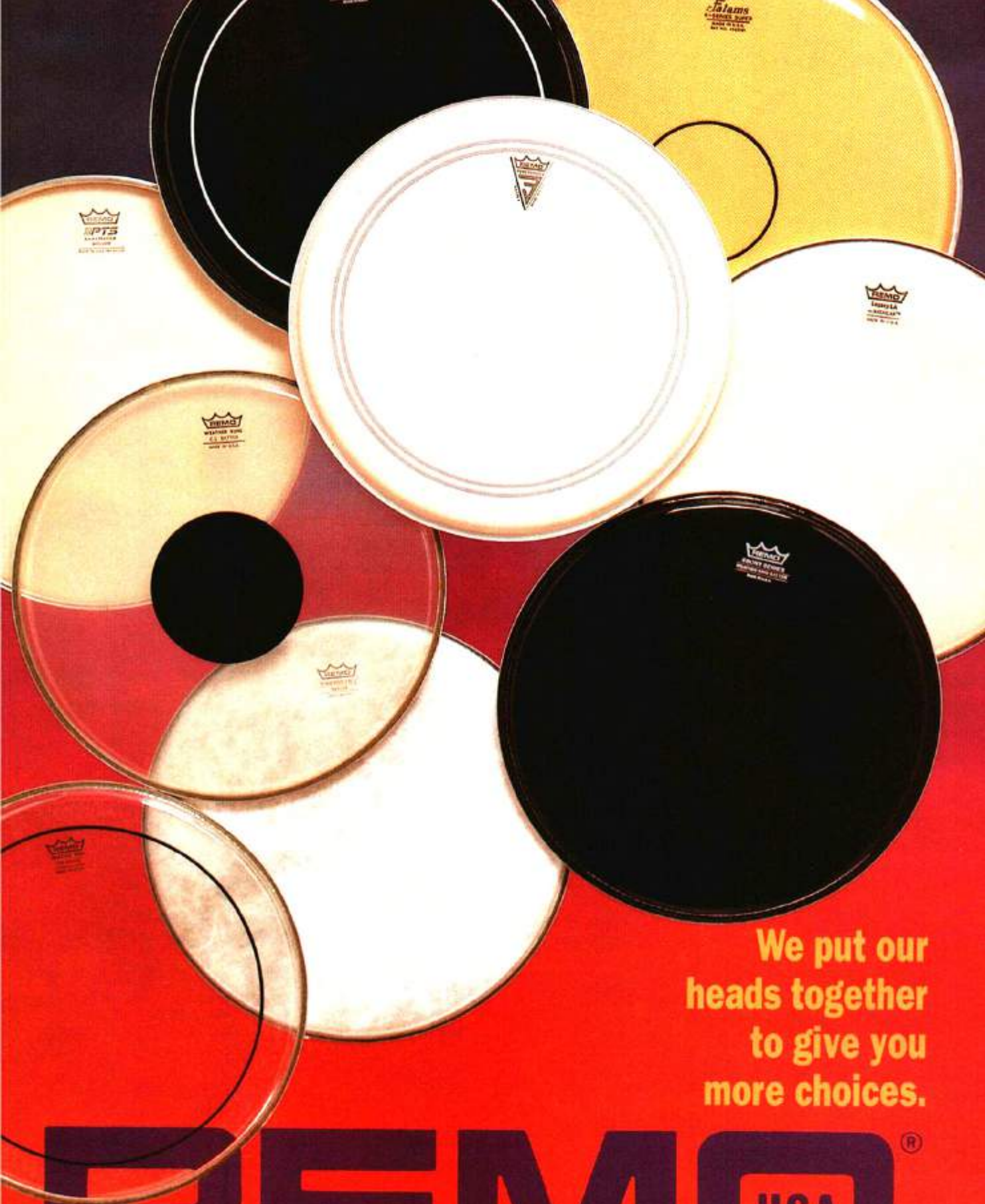


Photo by Steve Singer

JH: In my case, it was never really a question of trying to be versatile. It wasn't like, "Jeez, I wanna learn how to play all this different stuff so I can work a lot." Basically, I have broad tastes. I like a lot of stuff and I like the variety of playing a lot of stuff. If I end up working more because of that, cool. Over the years, I have put myself in situations where I knew I would really have to stretch myself. You can practice all you want and that's going to help, to a degree. But it helps more to actually get on a bandstand and do it. And you can't be afraid. So you screw up. Learn from it! The only way you really learn is by getting your ass kicked on the bandstand.

I'm not saying to go into a situation totally unprepared. I always try to have some of the vocabulary down before I jump right in. At least then I have an understanding of what I'm getting into. But after you acquire the basic vocabulary, it's just a matter of working things out on the bandstand. The more you do it, the more you learn. And then it's time to move on to something else.

BM: What's your philosophy on drumming at this point in your career?



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JH: Most importantly, I don't have some kind of drum-istic agenda happening. There are guys who *do*, and I still love their playing. But I just want to play with people. And I really want to play the music; I don't want to play *at* the music. Even if it's a total bashing situation—when I'm playing well, I still don't feel like I'm playing *at* the music. It's a matter of going where the music is going. I want to understand what the song is about, as vague or specific as that might be. And most importantly, I want to interact with the people who are there. I really need that in music. I just want to be part of the situation. And if that means being able to give people a cushion, great. I don't have to be the star of the show. That's the last thing I'm worried about.

BM: Did it take you years to arrive at this point?

JH: Definitely. When I was young and getting started, I was just trying to get through the tunes...trying to get the correct feeling. I was playing with older cats most of the time, and they'd say, "No, no, no, you need to *do this!*" Ira Sullivan used to tell me, "Man, you really got to learn how to play a turnaround." So it took me a while to really understand things, to understand how to play the song, to make the proverbial "right moves" to help make the music happen. It's like anything else. You learn certain skills through trial-and-error, and then you apply them—you react. And then you're part of the music.

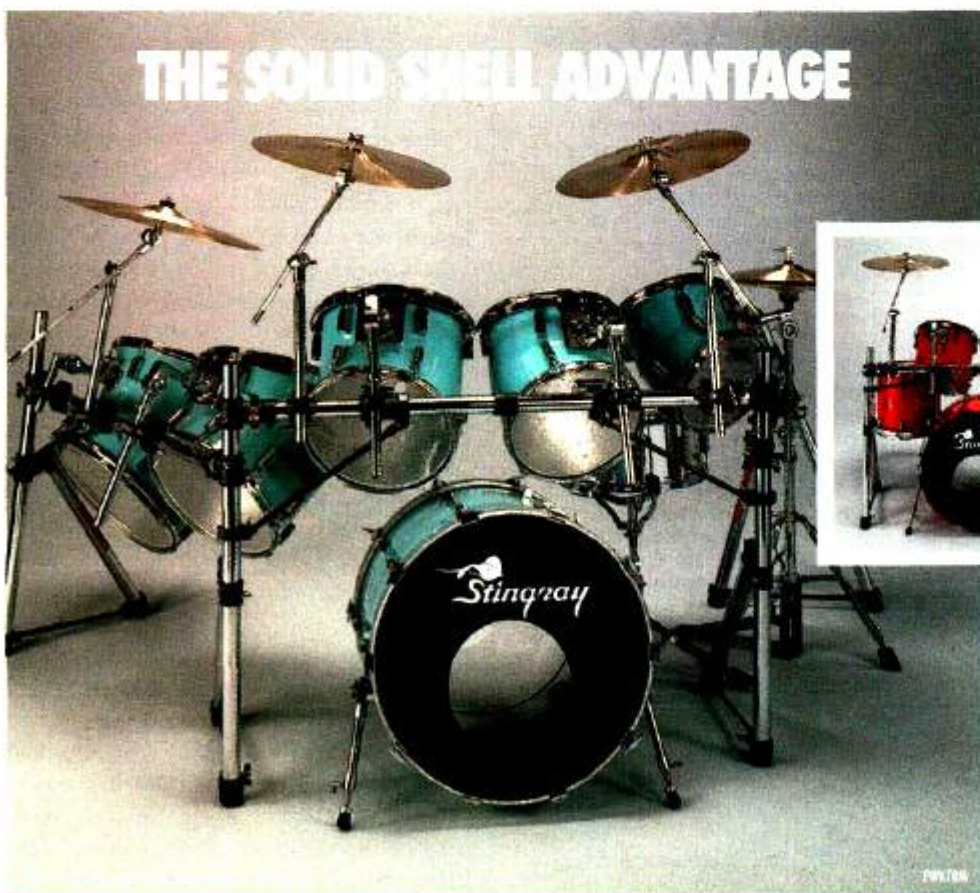
When you're young, you really want to be around people who can tell you stuff. That can often be painful; it certainly was for me

many times. But it was the most valuable stuff I ever learned, because it put me in a situation where there was a demand being put on me. I had a kind of love/hate relationship with Ira Sullivan, to a certain degree. I sort of hated being yelled at, but it was really good for me at the time. Ira is an extremely opinionated and demanding guy, but he also knows what he's talking about. He really taught me about the demands of playing music every night and the need to understand form. Now I'll see a younger musician making the same mistakes I used to make and I'll think, "This guy needs to get yelled at by somebody."

BM: What's your opinion of the current retro trend in jazz—as exemplified by the so-called "Young Lions" syndrome?

JH: On the one hand, I totally respect the history of the music. And it's important to know about that if you want to play creative music that's coming out of the jazz tradition. But it's also important to have a broad knowledge of different stuff. It's 1994 now, and I think the music needs to move on. It needs to constantly have more influences and be open to different stuff. So I don't want to hold on too much to the past.

The bottom line is, it doesn't mean shit to me if you're not expressing yourself. On the other hand I can hear people playing all kinds of different ways that have nothing to do with what I'm about, and if they're really expressing themselves, I can dig it. I don't play like Dave Weckl or Dennis Chambers, but those guys are incredible musicians and I can dig hearing them play. I'm just



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as much a drum nut as anybody else. I'll watch them and think, "Man, it's amazing that somebody can do that on my instrument."

BM: Who were some of your early mentors?

JH: In my last year of high school I met Ed Soph, who was living in New York and playing with Clark Terry at the time. Ed taught me a lot about getting a balance on

the drumset, being able to open up your limbs and get into four-way coordination. And he also had a great touch. Back then I hit the drums two ways: hard and loud. But just by watching Ed play I got a better sense of touch and sound. Also, at the time, I was kind of right-sided. I played a lot of ride cymbal, and Ed taught me how not to be so dependent on that anymore. He was a very giving teacher, which is exactly what

I needed at that point in my development.

BM: What was your first important gig?

JH: With Mose Allison from 1977 to 1978. I was really young and he used me a lot for his gigs in the Northeast. The first thing Mose told me was, "Man, no 2 and 4 on the hi-hat." He had a really alternate way of looking at things, and his music was very personal. That gig was really about the music. It wasn't about taking a bunch of licks and making them fit. It was about playing in that moment, reacting to the lyrics and to his phrasing. I think of Mose as a southern Monk kind of figure, because the music was alive and often unpredictable from night to night. So that was a great first gig to have. It was one of my earliest examples of making music with what's there, which is basically what I'm doing now.

BM: From there you went into Woody Herman's Thundering Herd. What was that gig like?


JH: It was pretty strange, actually. It was kind of like a show, in a way. You just play the bag. I don't think I was the right guy for that gig. I don't think I had the right temperament for it. But I learned a lot about being with people—about traveling around on a bus with fifteen other guys and about flying all over the world and having to hit every night. It wasn't all that satisfying musically, but I pulled it off and stayed for a year. I liked Woody personally, and there was a lot of tradition wrapped up with his band—even though I don't think I really understood it at the time. I also met a lot of lifelong friends in that band, like Bob Belden. There was a certain kind of bond that developed between musicians who traveled around with that band. And those kinds of gigs don't exist any more for young musicians.

BM: What were some of the more demanding recording sessions you've done?

JH: I did a record with a guy named Daniel Schnyder (*Mythology*, Enja), which was incredibly difficult music. It required a lot of counting of odd time signatures and metric modulations. The *challenge* was to make music with it, and not just be counting on the gig. Some of those charts were really hard. I took my phone off the hook

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for a whole weekend and practiced for fifteen hours a day. And I think I eventually did make it music. I was greatly complimented when Daniel told me how seamless it all sounded.

BM: What about your recent work on *The Artistry Of Billy Rogers*, the Stash album where you came in and re-created rhythm tracks after the fact?

JH: That was a whole different thing. That project was a labor of love for Dave Stryker, who had studied with Billy Rogers some years ago. Billy had done some session work with the Crusaders, but he died in 1987 without ever having had a chance to do a jazz record. Dave found these tapes of Billy playing at home on his four-track recorder, along with Jamey Abersold play-along records and a drum machine. We had to come in and play to a click track and try to capture the feel of a live session in the studio. When you're playing a date with living human beings, there's a certain amount of empathy that takes place. With the Billy Rogers project, what he played

was *there*, and we had to try to play with it. And that was weird, because the rhythm section on some of those play-along records was rushing and dragging like crazy. So we had Jay Anderson, the bassist, come in and play along with the tapes until he got a take that felt right to him. Then I would play along with Jay's track. For the two of us to do it at the same time would have involved too much guessing.

I didn't even know Billy Rogers before the session. And now I feel like I kind of know the guy through his music. But to go in after the fact and try to make everything feel right was really hard.

BM: You also had some difficulty with a broken foot a couple of years ago.

JH: I broke my left foot a week before I was supposed to go on tour with pianist Andy LaVerne, bassist Steve LaSpina, and guitarist John Abercrombie. I told them up front that I couldn't play the hi-hat and that I would need help with my drums at the airport. They all agreed to help. I definitely got the sympathy vote from the crowd at each

gig. I mean, here was this guy with his foot in a cast trying to swing. But not using the hi-hat turned out to be a great lesson for me, because it made me think about not being locked into habits—not feeling like you have to have a certain kind of motion in your body happening all the time. It showed that in some ways I'm not as dependent as I thought I was, and that I *am* dependent in ways I didn't know about. The weirdest thing was that the cast—which is sort of like a ski boot—threw my posture off. It made my left foot higher, which was making my body lean toward the right. As a result of not playing the hi-hat through that whole tour, now I sometimes will take my foot completely off the hi-hat pedal.

In certain music, playing 2 and 4 on the hi-hat is part of the style; if you're not doing that, you're not really playing the music. But a lot of what I do needs *not* to have that consistent thing. In the situations that I tend to play in nowadays, the music needs to dance and things need to bounce off each other. At certain times when I'm playing,

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drum-istic kinds of thoughts will come into my mind. And that's almost always to my detriment, because then I'm not being in the moment. There is a part of me that wants to be a good technical drummer. But it's really about being a good *musician* and playing good music. I think being aware of tendencies is very important, and the older I get, the more honest I'm being with myself. I'm looking at those tendencies and saying, "That has got to change." Usually it means letting go—severing the ties to those licks. I don't want to bring a lot of baggage to the table when I'm playing. A lot of times that baggage is superfluous; it has nothing to do with the music that's happening in the moment. It has to do with some kind of fantasy about playing some drum shit. And I'm finally learning to say, "No, I'm not gonna do that."



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The Tom Mills Snare Drum

by Harry Cangany

The drum pictured here has touched your life—and this story will tell you how. This 6 1/2 x 13 tarnished brass-shell snare drum is known as the *Tom Mills*, and I bought it because I felt it was the holy grail of drumdom.

In 1964, I read a booklet entitled *My Life At The Drums*, published by the Ludwig drum company and featuring the career highlights of its founder, William F. Ludwig, Sr. Mr. Ludwig mentioned that once in his early career he played a duet with a drummer who used a European-made, all-metal drum. Young Bill Ludwig played a wood-shell snare that could not be heard as well. The sound of the metal snare made such an impression on Mr. Ludwig that he began to pester the older drummer to sell him the drum. The older man—Tom Mills—said no. But the Ludwigs are known for perseverance.

Mills had gained fame around the turn of the century as the favorite snare drummer of John Phillip Sousa with the U.S. Marine Band. Many of Sousa's performances were in Europe, and it was there, no doubt, that Tom Mills bought his drum. My friends Rob Cook and Rob Courtney independently took it upon themselves to identify the make of the *Mills*, and I have come to the conclusion that it is a Sonor. Rob Cook sent me a picture from an early Sonor catalog that has the *Mills* model in it.

The story goes that Mills got down on his luck and pawned his drum—and Bill Ludwig bought the pawn ticket for three dollars. Once he owned the *Mills*, he not only played it, but used it as the pattern for the first Ludwig all-metal snare drum. By 1910, Bill Ludwig and his brother Theo were in the drum business, making pedals and wood and metal snare drums.

The *Mills* drum has large studs that receive threaded rods. To strengthen the drum against the tensioning of the rods, the designer installed large metal plates inside the shell—held in place by the threaded portion of the studs. The drum is, therefore, very heavy. It's also very homely, but I don't want to change a thing. If it was good enough for the Ludwigs in its tarnished condition, then it's good enough for me. I knew the *Mills* when I first saw it because of the illustration in *My Life At The Drums*.

As I mentioned, the first Ludwig snares were copies of the *Mills*. Luckily, Bill Ludwig's sister married an engineer named Robert Danly. International Harvester's loss was Ludwig & Ludwig's gain. Danly threw out the backing-plate idea and created tube lugs. Basically, to relieve the pull of tensioning, he connected the studs with a threaded tube. That simple idea, developed over eighty years ago, has found new popularity in the last few years: Everybody and



his brother have created a tube-lug drumset. Danly became the vice president and general manager of Ludwig & Ludwig, and then second in command when Theo died in 1917.

Fate is a funny thing. Sousa hired Mills. Mills went to Europe and bought a drum. Mills met Ludwig. Ludwig heard the drum, bought the drum, and mass-produced a better drum. And who of us has not had his or her life affected by those events?

The *Tom Mills* is an incredible rarity not for what it is—it's an ugly drum—but for what it *did*. The *Tom Mills* drum helped to inspire a man to build an empire and make his name known throughout the world. So you can see why I respect it and cherish the legend.

While there is only one *Tom Mills*, there are a number of early Ludwig & Ludwig snare drums out there to find. Each of them will carry a circular name badge around the vent hole or the engraved Ludwig & Ludwig logo in an oval on the hoop. Be on the lookout for drums with studs that look like the *Mills*, and also keep your eyes open for six-tube-lug snares that have shells without a reinforcing center bead. They go back to before 1915. (By 1915 the bead had appeared.) Those are the rarest Ludwigs, and each one of them is worth a treasure. At that time (1910 to the early '20s) the best Ludwig models had six lugs—unless they used thumb rods.

The Ludwig predisposition for metal snare drums went from the *Mills* to the *Black Beauties* to the *Silver Anniversary* models to the *Supra-Phonics* and *Super-Sensitives*. The most popular snare drum ever made, the Ludwig *Supra-Phonic 400*, can trace its lineage back to the day when Bill and Tom played their duet. And now you know the whole story.



Carol Kaye

Studio Legend

by Mary Stobie

Producers who wanted to make hit records in the '60s called Carol Kaye to play the bass guitar. As the first-call bass player in Hollywood, Carol played on songs like "Help Me Rhonda" (Beach Boys), "The Beat Goes On" (Sonny & Cher), "Can't Help Myself" (Four Tops), "I Was Made To Love Her" (Stevie Wonder), "These Boots Are Made For Walkin'" (Nancy Sinatra), and "Wichita Lineman" (Glen Campbell), just to name a few. Her creative playing can also be heard on the TV themes from *Mission Impossible*, *Hawaii 5-O*, and *M.A.S.H.*

Carol came into rock 'n' roll from a jazz background. With her great feel for music and her warm sense of humor, she worked well with other musicians—especially drummers.

And what drummers did Carol like to work with? Her favorite "groove" drummer in those days was Earl Palmer. They played together on such hits as "You've Lost That Loving Feeling" by the Righteous Brother and "River Deep, Mountain High" by Ike and Tina Turner. Carol comments, "Earl brought the swamp beat from New Orleans in 1958. We'd get on these boring, staid dates and just make them come alive. It was our job to turn what we heard on a demo tape into a hit. They hired us because we were the cream of the crop of the players in town.

"Earl played a pocket," Carol continues, "and his time was perfect. He also played the *complete* drumset. He played the drums musically, like a song, and he had a sparkling way of playing the ride cymbal. On top of that, he was *very* rhythmic, and we'd bounce off that. When I started playing bass, bass players did not play the same line as the bass drum—much less any rhythmic figures the drummer played. But I'd catch Earl's paradiddle fills with him—which was like going on a roller-coaster ride. Later, groups like Tower Of Power played different lines simultaneously, and that made the music funky. They carried out what we had started earlier."

Carol also played with Earl Palmer on a Pat Boone session. "Pat was a nice guy," she says, "but it was ho-hum stuff. But Earl would crack a few jokes to lighten things up. Then as soon as he sat down on the drums, he brought the tune to life, and we all started to add things."

In 1963, Carol played with Palmer on "Spanish Eyes" by Al Martino—a chordal rhythm/samba combination. "Earl did a ton of jazz playing before he ever did studio playing," Carol comments. "I think that helped him to create his great feel for playing on a lot of hits."



Hal Blaine was another one of Carol's favorites. "I met Hal in 1959," says Carol, "a year after I met Earl. Hal had a different feel, but he had a sparkle too. He could lay it down and was a little more inventive with certain licks. He also had a different *sound*—very hard with very hard backbeats. You always knew where the beat was. His drums were tuned tighter and higher. And he did different types of fills—8th and 16th notes and quarter-note triplets with a lot of quarter-note fills.

"Hal was the first to use a bank of drums," Carol recalls. "I walked into Goldstar Studios once, and saw him with a ton of drums. I kidded him, saying, 'Why don't you play a tune on those things?' So he *did*. He showed me, all right. After Hal, *everyone* got banks of drums."

Carol talks about doing Beach Boy dates with Hal Blaine. "We played together on 'Help Me Rhonda,' 'Good Vibrations,' 'California Girls,' 'Sloop John B,' 'God Only Knows,' 'Wouldn't It Be Nice?,' and several others. And for most of those recordings, we had to gear ourselves for marathon sessions, because Brian Wilson worked in a similar manner as Phil Spector—doing things over and over. There would be twenty or thirty takes of each song—which got boring. Hal would do crossword puzzles—but his ear was always cocked to the speaker to listen to the playback."

Carol also remembers Hal Blaine's inventiveness: "One day, a tune didn't click. Hal finally got a set of spoons and played them.

That worked, and the song was a big hit!"

When asked about '60s drum sounds, Carol says, "Earl and Hal used to put tape on their hi-hat cymbals. They'd wrap a microphone in a blanket inside the bass drum. They finally got smaller and smaller bass drums. They also put a wallet on the snare drum and then added a light sponge muffling to the snare and toms. They'd have two sets of drums: one for live gigs and one for the studio."

Carol met Shelly Manne on a Nancy Wilson date. Shelly was a jazz drummer, and he said, "Carol, how do you play rock 'n' roll?" Carol recalls, "I told him, 'On snare you do this, on the tom-tom this, and on the bass drum this.' With five minutes to go, Shelly picked up the idea of rock 'n' roll drumming. And he sounded *good*. He had that popping sound on the bass drum because by that time the engineers were hip about miking and muting. We did two of the greatest hits Nancy Wilson had: 'Peace Of Mind' and 'Out Of This World.' Shelly Manne could play rock 'n' roll immediately."

John Guerin played drums with the Association on their recordings, and also with Spiral Staircase. "John had a certain sound on the snare and tom-toms," says Carol. "He was an aggressive drummer. I worked with him on his first record date. He was nervous and rushing. I tried to fix it with the music, but he didn't pick it up. So I said to the music director, 'Do you want all of us to rush with the drummer in bar 39?' Johnny got flustered and glared at me, but I had made him mad enough to forget his nervousness, and the tune was a big hit. He thanked me later."

Carol played with Jim Keltner at the end of the '60s. "He hit in different places than usual—upbeats," she says. "Jim was very nice, a wonderful guy. He had a different kind of funky feel with different accents. It was similar to a down-south funk feel."

In addition to rock 'n' roll hits, Carol also worked on commercials with Irv Cottier, who was Frank Sinatra's regular drummer on the road. "Irv had that big-band jazz feel," Carol recalls, "and he was terrific. He had a really fine sound with his cymbals, as well as a very sure beat."

Working on TV commercials was pure panic, according to Carol, because every note had to be perfect. This was another reason that she appreciated Irv Cottier. "He was a joy to work with because he was so relaxed and easy with his beat. He read music, too—four lines of music at once. And he was simply one of the greatest swing drummers of all time."

About drugs and the studio scene, Carol says, "Very few of us were into drugs; I never saw marijuana or cocaine in the studios until 1969. Coffee was our drug. We got four or five hours of sleep a night and lay down on the floor for five-minute naps on the break."

She continues, "The Mamas & the Papas were very out-in-the-open about drugs, which started a drug problem. People wanted to be like them, because their music was so good. What people didn't realize was that the music was played by musicians who were *not* into drugs, such as Hal Blaine and Joe Osborne. If you listen to the Mamas & the Papas before Hal Blaine, they weren't half as good."



Carol on a studio date in the late '60s

Putting good music behind them made them sing better."

In the days before big-budget recording sessions—when there wasn't \$500,000 or six months to make a record—players had to take care of business. "You had to do an album in a day or so," Carol states, "and the really professional players thought more of their bodies than to use drugs. A few may have used pills to stay awake, but that was the extent of it. The drug thing took over in the early '70s because everyone wanted to be like their idols, who all talked about drugs."

There is no question that by the early '70s, the music and the atmosphere were changing. A turning point came for Carol when she saw Elvis Presley come into the studio with dyed hair and an entourage. For her, the wonderful, creative energy of the music of the '60s was over.

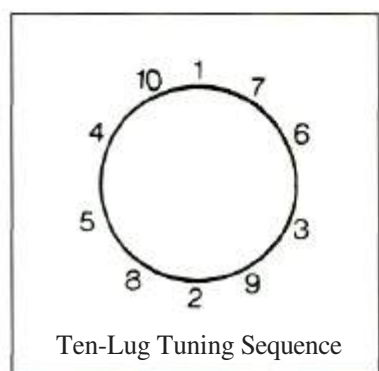
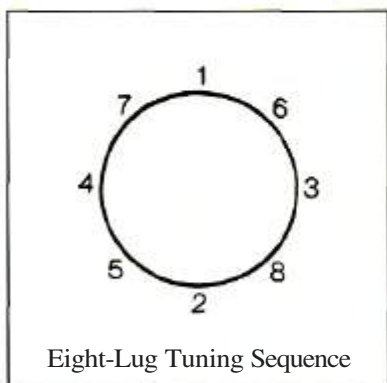
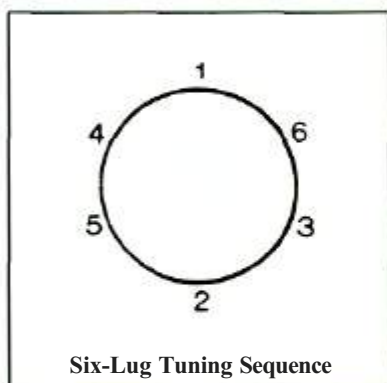
"The rhythm stuff is dead in music today," Carol says, sadly. "Synthesizers and drum machines came in because too many drummers were on drugs and their time had started to rush. Rap music has become more popular because it's rhythmic. But only a live drummer can make a rhythmic fill, and those fills put the framework around the song. The bass is the basement, and the drums are the framework—and fills put the electricity around the house."



DRUM TUNING

continued from page 33

of the head with a blow dryer to help ensure that it seats properly. Finger-tighten the key rods so they just touch the counterhoop. Then, using a drum key, tighten one key rod one and a half turns. Proceed to the rod at the opposite position across the head, tightening it one and a half turns, and to the other rods in the sequence indicated in the diagram below. The purpose of the gradual, even-tension sequence is to avoid pulling the head to one side so that the other side can only seat on its collar. As each rod lowers the head on the shell, subsequent rods will not feel tight, so pay attention to the number of turns, not how tight the rod *feels* upon the hoop.



Start over with the first rod and repeat the process in the same order until the head is very tight—significantly tighter than you ultimately want it. (The crackling sound you may hear—no cause for alarm—is excess epoxy breaking away from the collar.) Press down firmly on the head with the palm of your hand. This pressure and the "overtightening" will cause the bearing edge to create a slight impression in the Mylar that will "sit" faithfully on the shell for the life of the head.

Because the head will seat to variations in shell roundness and, to a degree, to minor bearing-edge imperfections, it's a good idea to mark the head so that if you have to remove it temporarily, you can realign the mark with a fixed point on the shell.

General Tuning

Just as you possess a comfortable vocal range, every wind instrument and every drum has a range within which it sounds most resonant and truest to its character. In classical music this range is known as a *tessitura*. Each drum's distinctive voice (or tone) and its *tessitura* are determined by a shell's diameter, its depth and thickness, the mass and density of the wood, and the shape of its bearing edge. Although some drummers deliberately stray from this optimal range to emphasize some sound properties over others (see Chart IV), most today seek to exploit it, to a degree letting each drum tune itself. I've heard several different methods of achieving optimal tuning, but the most comprehensive one was submitted by product designer, consultant to Evans and Noble & Cooley, and all-around drum-tuning guru Bob Gatzien.

Muffle the top head by placing the upside-down drum on a carpeted floor, pillow, or drum throne. Loosen the bottom head until the rods no longer touch the counterhoop. Tighten a key rod while tapping your stick directly in front of it until it begins to produce a tone. Do the same with the opposite lug, and then the others in the same sequence used to seat the head. The head should now be resonant at all points.

Return to the first lug. Resume tapping and loosen the rod until it stops resonating, then tighten it again until the tone returns. All this counting turns and tightening and loosening may seem tedious, but it's a

foolproof way to zero in on uniform tuning across the head. Tap at each lug to double-check pitches. Adjust any that are higher or lower than the rest. Now turn the drum over so that the bottom head is muffled and repeat the above procedure on the top head. The drum is now at its *fundamental* pitch, the lowest, loudest sustained note it will produce. This pitch is the foundation for the first of what Bob refers to as tuning "regions," mini-ranges within the overall range of optimum drum sound.

Return the drum to its stand or mount. Using the same sequence, tighten each of the batter head tuning rods slightly until the drum's overall pitch is perhaps a half-step higher. Now play the drum at different dynamics, noting its harmonic richness, sustain, projection, and attack definition. Continue tightening a half step at a time. Listen for "sweet spots," or pitches at which all the drum's components vibrate sympathetically and its sound properties seem to "come together."

When further tightening begins to detract significantly from the drum's resonance, loosen the batter head back to its lowest pitch as before and tighten the bottom about a half-step. This raised bottom head tuning is the foundation for the next tuning region to be explored by repeating the top head tightening process. Some drums have as many as four optimal tuning regions; others may have only one or two.

Bob points out that memorizing timbres, or tone color pictures, is much more difficult than memorizing pitches. For this reason, I advise drummers checking out their drums' tuning regions for the first time to write down comments about the qualities of each pitch level in all regions explored, such as "Region 1, pitch 1: dark, a bit muddy, but good attack" or "Region 2, pitch 3: kickin' for big band, but may need to muffle in small room." By noting less-than-perfect sounds as well as killer ones, you will create a reference for future gigs or the producer who tells you, "I'm not sure what I want, but that's not it," or "more blue, less purple." Instead of having to guess at a very anxious moment, you will know exactly how to achieve different kinds of sounds.

Also for first-timers, Bob recommends learning this tuning technique on a 12" tom, which has the widest tuning range. He further recommends using identical top and

bottom heads, preferably basic clear or coated ones, which won't alter a drum's tonal potential. Even if you don't plan to use these heads later, consider this a minimum investment toward discovering what your drums can do.

DW's John Good has proposed a more radical approach to establishing a drum's fundamental pitch, described below.

First, have a piano or other instrument with a definite pitch handy. Next, remove both heads. Then, while holding the drum lightly by a single-tension casing, strike it gently in the middle of the shell with a soft mallet. Record the pitch, or if necessary tap the shell several times until you can match its pitch with a note on the piano. This method is not widely accepted, but it may be one way to establish a target pitch range at which the drum will really "sing."

A final word about *tessitura*: Understanding the concept can help you achieve your tuning goals, but adhering to it, again, is a matter of choice. If everyone in modern music did, there would be no Maynard Ferguson, no Mark Russo—and Ronnie James Dio would sound a lot more like Vic Damone. Sometimes pushing a horn,

human voice, or drum to extremes is precisely what makes it special. Cranking a snare drum up beyond its optimum resonance to make it "ping," or a small tom to make it "bark" or simulate a timbale, or loosening a floor tom head to the point of wrinkling to make it "growl" may be effects that suit your taste or musical needs. Innovate. "Rules" about tuning just beg to be broken.

Uniform Vs. Varied Lug Tensioning

Uniform lug tension produces the fullest tone and greatest volume and sustain, but some drummers prefer to detune a lug or two on the batter head, usually the ones farthest from the playing area. This creates a modestly improved stick response at the playing area for the lower pitch desired, reduces ring, adds harmonic complexity that exaggerates pitch bend, and helps eliminate harmonic interaction between drums. It also decreases volume and sustain. Also, non-complementary lug tensions, particularly when the overall tuning is tight, result in a "sour"-sounding drum. Detuning a bottom head lug also helps

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eliminate harmonic interaction, and changing the tension of lugs nearest the snare bed on the bottom snare head a little can help reduce snare buzz caused by interaction with adjacent toms.

Specific Drum Tuning And Tuning Relationships

The three possible basic variations of relative tensioning between batter and bottom heads—both heads the same, top head tighter, and top head looser—produce somewhat reliable results. (See Chart V.) Remember to adjust for differences in head type and weight, muffling, etc. As you decide how you want each drum to sound, keep in mind its role in the larger context of the entire set. The key, as before, is *interaction*.

Kick: In the '20s, '30s, and '40s, kick drum sounds ranged from "boing" to "boom." In the late '60s and '70s, muffling gone berserk resulted in a resonance somewhere between a sack of flour and a refrigerator box. Ross Garfield tells us that anything goes now, but many of the drummers

surveyed in the Celebrity Tuning Profile want "boom" and chest-thumping definition.

As with any drum, deviation from the kick shell's fundamental pitch will diminish volume, tone, and sustain. Nevertheless, more drummers relinquish optimization of these qualities in the kick for a lower pitch and greater attack definition. (Note that while many drummers play completely open toms, few play completely open, unmuffled kicks.) A typical approach is to loosen the batter head a little, or a lot, even to the point of causing it to wrinkle. Even without muffling, this will reduce ring and interaction between the heads while producing the attack character commonly referred to as "punchy."

Snare drum: The snare drum's function is quite different from that of the other drums; the snare is the dagger to the club of the kick and toms. Its sustain is naturally shorter, its attack sharper. To best serve its role as punctuator and to produce a "crack" that will pierce through the din of amplified instruments, both heads should be at

least moderately tight. Because bottom head tension determines the response of the snares, moderate to tight snare tension and a tightly tuned bottom head produce a fast, crisp sound. A looser bottom head with loose or moderate snare tension results in a mushy, more "spread out" sound. A very loose top head is great for fatback, but it's a devil with stick response. Because a loosely tuned snare drum's attack and pitch are less distinct from those of other instruments in the band, it will more likely need to be miked.

Snare buzz: Someone should put it on a bumper sticker: "Snare Buzz Happens." Snare wires are doing precisely what they were created to do—respond to vibration of the snare-side head—yet some drummers are traumatized when they do it sympathetically with other instruments. Chances are good that in live situations the buzz won't be heard above the sound of other drums and instruments anyway.

Assuming that your snare wires and snare beds are not defective, there are few solutions to snare interaction with other



**Feel
What's
Real.**

Some people think drinking and doing drugs gets them deeper into the groove and closer to their music. But how can you be in touch with your instrument when you're out of touch with reality? Experienced players like Dennis Chambers know that combining drugs and alcohol with drumming is a recipe for destruction. That's why, as the groove-master himself puts it, "To really put it in the pocket the only habit you should have is a drum addiction. So play it straight and feel what's real."

DRUMMING

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loud instruments short of physically isolating the drum from them. You have a little more control over other drums, whose frequencies can "set off the snares. First identify the offending drum. Try changing its position. If that doesn't work, try raising or lowering its pitch to a non-sympathetic note.

Some drummers summarily reject the notion of altering their toms' tuning. Bob Gatzen's first response to snare buzz is to live with it. "Drums are an environment," he says, "and snare buzz is part of that environment." He puts this dilemma of detuning adjacent toms into perspective: "Each individual has to decide whether to alter or diminish the sound of the drum he plays 95% of the time, or to change the toms, which he hits less. Prioritize the instruments." Also try tuning the lugs immediately surrounding the snare beds up, or, more likely, down. Finally, only in a worst case, *I'm-gonna-lose-the-gig-if-I-don't-fix-it-NOW* scenario, duct tape both ends of the snares to the bottom head a couple of inches from the rim.

Toms: The intrinsic harmonic complexity of a cylinder with vibrating membranes at both ends obscures exact musical pitches. Still, careful matching of top and bottom heads' fundamental pitches and strategic overtone damping will yield recognizable notes. While such notes may sound pleasantly "melodic" in one key, they may sound quite out of place in another, creating dissonance between a drum and other instruments in the band. (Consider that good triangles are designed *not* to produce a distinct pitch to avoid conflicting with other instruments in the orchestra.) This is not to say you shouldn't try to achieve recognizable notes, but do be aware of the possible "side effects."

Toms' fundamental pitches are commonly tuned in various combinations of minor or major thirds and perfect fourths. Drummer/author/educator Steve Houghton recalls discovering that Mel Lewis's great-sounding drums were tuned (probably unintentionally) to a second inversion Bb triad—floor tom, F; middle tom, Bb; high tom, D. (His snare was tuned to an Eb, a half step above the high tom). Steve doesn't recommend extending this approach entirely to other styles, and he

says he doesn't "think pitches" while tuning, but he does say his own 8x12 tom has worked best for him tuned as follows: for big band, D, delivering "an open, middle-of-the-road" sound; for small group jazz, F# (higher) "to cut through, yet not overpower"; and for studio work, C (lower) "to ring a little, but not necessarily cut through." Notice how these different tunings (regions) at and away from the tom's optimal resonance range yield characteristics suitable to different playing situations. As stated above, the boundaries of these regions are strongly influenced by the physical attributes of the drums.

However tom pitches relate, most drummers seek consistency among the drums' other sound properties. One tom should sound as bright or mellow, sharp or round, dry or ringy as the others. The exception of course is when a tom is used as an effect, or to simulate another instrument, such as a timbale, timpani, or concert bass drum. In such a case its character should be distinct from the "tom group," and suggestive of the instrument it is simulating.

Studio Drum Sounds And The Real World

In the early days of "high fidelity" sound recording, studios endeavored to reproduce as accurately as possible the acoustic sound of the instruments. At least in most rock and pop music, technology has turned that goal on its head, so that musicians now strive to recreate live the magic and grandeur with which the recording engineers endowed their studio performance. For many drummers, particularly rockers, that has meant making their kits sound like howitzers in the Grand Canyon. The simple fact is that these sounds are at least in part the product of electronic signal processing; *you will not be able to produce them by tuning alone.* Tuning an unmiked snare drum really low, for example, commonly renders it unable to cut through the roar of the band. (See next section.) Set realistic goals for how your drums can sound. Can they, without mic's and electronic gear, sound big? Yes! Can they sound *huge*? In some rooms, yes! Can they sound like howitzers?! No...not even in the Grand Canyon. So try not to make yourself crazy.

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Going The Distance—Drum Sound Projection

Projection of unamplified drum sound is affected by a number of "external" factors, including the size and shape of the room, the acoustic properties of its surfaces, and how many people are in it. Except when played in very small, acoustically live rooms, unmiked drums will sound significantly different to the audience from how they sound to you. This raises a question: "Do I tune for myself and the band, or do I tune for the audience?"

Many drummers strive for fat-, low-, punchy-sounding kits in practice and rehearsal situations for three perfectly valid reasons. First, this tuning may sound more like most of their favorite recordings. Second, being quieter, it reduces ear fatigue. Third, it maximizes attack definition, which facilitates analysis and mastery of their hard-learned *Uzi* fills. Fine. Problems arise, however, when drummers and their bandmates grow accustomed to this sound, and carry it over wholly or in part to unmiked performance situations. Depending on stage volume, the drums may even sound okay to the drummer and the band. But what sounds dry on stage is usually dead on arrival fifteen or twenty feet away. Conversely, drums that seem "noisy" and poorly defined usually project a more musical sound out to the second row and beyond. Like snare buzz, much of the offending ring will be lost in the overall sound of the band, and in all but the most acoustically reflective rooms, the higher drum frequencies won't survive the trip to the audience.

For the benefit of all, familiarize your own ears and the ears of your band with the tuning that will sound good to the audience in venues you play. If you're playing a style that calls for low-pitched, mushy, or muffled drums—or you just like the sound—and you're not playing in a low-volume room, use mikes. Whenever possible, stand in the middle of the room during sound check and have someone—preferably a drummer—play your kit *while your band is playing*. Then factor in the room noise and additional acoustic absorbency of the cheering throng you're expecting. It's largely for them, after all, that you even *care* how the drums sound.

What do..

Black Crowes

+

Julio Iglesias

+

Chick Corea Band

..have in common?

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Shells, Hoops, And Hardware

While the vibration of the drumhead actually produces the sound, the shell gives that sound its character; shell dimensions and thickness, wood (or metal) type, and bearing-edge angle all have a dramatic and often defining effect on the sound the drum produces. Because the bearing edges are the points from which head vibration is transferred to the shell, their evenness, discussed earlier, is of utmost importance.

Counterhoops: Because die-cast hoops are thicker and more rigid, they will more likely expose imperfections in the bearing edge. Conversely, standard stamped and pressed flanged hoops, which are about 1.5 or 2 millimeters thick and less rigid, are more forgiving of minor flaws. Unfortunately, quality control of flanged hoops is not what it might be. Many are not perfectly round, and the ridge that sits upon the drumhead collar is often not perfectly flat. Well-made flanged hoops produce a wide, open sound. Die-cast hoops, which seem to enjoy better quality control, will yield a drier sound with a little less sustain, but

with a sharper attack.

Hardware: For years, PureCussion's *R.I.M.S.* tom-mounting system was the only one designed to minimize inhibition of shell resonance. Recently DW, Pearl, Premier, and Yamaha have introduced their own mounting products aimed at the same goal, and several manufacturers have begun making tension casings lighter and rethinking where and how they are attached to the shell.

Whatever their design, lugs should be tightly screwed to the shell. Spring-type tension casings should be packed with felt or foam rubber to eliminate rattles.

Muffling

Up to now we've mostly looked at ways to maximize volume, tone, and sustain. But for various reasons you may wish to reduce your drums' sonic output—their total volume or particular frequencies—more than can be accomplished by head selection or tuning alone. Muffling allows drummers to change the tone of heads whose feel they can't part with. It's also quicker and easier to move muffling—or remove it entirely—

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than it is to change heads. Generally, muffling is used more in the studio, where there is a greater desire to isolate each drum from the others and to shorten the resonance that would not be heard live but that will be picked up by microphones. Before you begin muffling, though...

Choose the right head. Heads designed to produce the characteristics you desire may make further muffling unnecessary, or at least greatly simplified. Remember that while you can always muffle a drum with "live" heads, you can't restore frequencies suppressed by "deader" ones, so when in doubt about the requirements of a particular gig, leave yourself some headroom, as it were. (Session players, who often don't know ahead of time what sound will be required, usually have several drums from which to choose.)

Always tune first. Because muffling accentuates some frequencies by attenuating others, a muffled drum may seem to be "in tune," yet not yielding its best possible tone, which you probably want to optimize even while reducing volume and sustain. Make any necessary pitch adjustments after the muffling is in place.

Experiment. Try different combinations of heads and muffling, and when the device is "location-specific," experiment with its position on the head. To avoid having to compare many subtly different tones, Nodar Rode recommends recording the drum at a single pitch, verbally indexing each position of the device, such as "*Moongel*, one o'clock, half inch from rim; one o'clock, one inch from rim," then start over with different muffling materials. Finally, try each device with different top/bottom head combinations. Because you'll probably want your toms to have similar tone at their respective pitches, you needn't spend a fortune buying entire sets of several head types.

Methods of muffling have changed over the years. Internal mufflers that press upward against the batter head, once standard, are universally scorned—and with good reason. The pressure they exert upon the batter head opposes the impact of the stick or beater, distorting the drum's pitch and tone. Because they tend to rattle or buzz, especially when not in use, they

should be removed and retired to your obsolete hardware museum. External mufflers that clip to drum rims, such as the venerable Rogers and several currently made models, are better because they press in the same direction as your stick impact, although they too remain in a fixed position while your head is trying to move. When adjusted to barely touch the head, they permit the head's downward motion with stick impact, then choke off its return at the original flat plane.

Duct tape (also called "gaffer's tape") used alone or with a piece of cloth, tissue, or toilet paper, is a perennial favorite, because it is cheap, positionable on the head, adjustable in surface area and depth/weight of padding, and sticks reliably under most climatic and playing conditions. Some drummers stretch the tape between the head and counterhoop to "anchor" the head to further restrict its vibration. Variations on the tape and padding theme, though more defined in size and damping effect, include *Band Aids* and sanitary napkins. Analogous commer-

cial products include R-Tom's *Moongel*, 1"x1 1/2" rectangles of jelly-like material that adheres to the head, and Fredrico *Get Down*, a blue, gummy substance that can be pulled off in hunks of any size and stuck to the head. Santangelo Sound's *Tone Tabs* also stick to the head, but more like the aforementioned clip-on external mufflers, they press a small felt-like square down upon its surface.

Another popular way to eliminate unwanted overtones is to place a ring (or "donut") cut from an old drumhead upon the batter head. The ring should be cut from the outermost circumference of the *flat* part of the old head; rings that include any of the collar's curve will buzz. Narrow rings (3/4" or 1") muffle less than wide ones (1 1/2" or 2"). Similarly, half- or quarter-ring sections cut from the donut's circumference, which need to be secured to the head with duct tape, allow more of the drum's full range, volume, and sustain to come through. Commercial counterparts of this device include Remo's *RemO's*, Noble & Cooley's *Zero Ring*, and the *Richie Ring*.

What do..

Mick Jagger

+

Don Henley

+

White Zombie

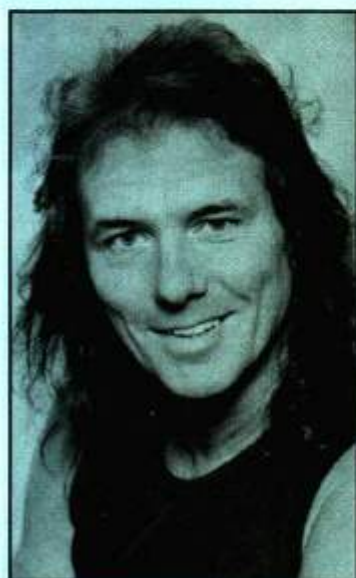
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For the bass drum, a felt strip used to be the norm. Lately, as drummers have become more aware of the importance of the drumhead's even contact with the bearing edge, they have given way to other approaches. Use of pillows has waned a bit in live playing situations, as many drummers have returned to a fuller, somewhat more sustained sound, but it is still commonplace in the studio. Some drummers even specify what *kind* of pillow they use—for instance, one filled with duck feathers. DW's *Pro Cushion* performs the same function, but because it attaches to the inner shell, it can be accurately and securely positioned. Evans' *EQ Pad* features a patented nylon "hinge" mechanism that allows the pad to bounce off the head in proportion to the playing dynamic. Other "homemade" variations on the pillow theme include whole or partial packing blankets laid in the bottom of the kick, and rolled towels that just touch one or both heads, or that are duct-taped to the batter head. Lengths of 2"- or 3"-thick foam rubber encircling the kick's interior circumference perform similarly to the Remo *Muff'l*, but don't replace the drum's natural bearing edge.

Ported kick drum heads can be created by cutting holes in any front bass drum head. Typically, center ports are between 6" and 12" in diameter. Off-center ports, approximately equidistant from the center and the rim, are usually 3" or 4" across. For a neater appearance, homemade ports should be cut with a razor knife or box cutter around a rigid template.

Moleskin (ironically often purchased as Dr. Scholl's foot pads) and numerous commercially produced pads and patches are used less for their effect on sound than for their protection of the head at the point of beater contact.

Conclusions

Just as there is no single "right" drum sound, there is no single right way to

achieve a good one. Drummers' tuning goals vary—as do the drums themselves, playing techniques, and requirements of every gig. It's not surprising, then, that methods of attaining those goals vary too. Which tuning method works best for you will largely depend on you.

Whatever technique you choose, always bear in mind the relationships among head type, thickness, condition, and tension, muffling, and the acoustics of your playing environment. Explore lots of sounds, including those you don't think you'll like. Give unfamiliar tunings and head combinations at least as much of a chance as you would Indian music, modern dance, Thai cuisine, or any new experience you would consider a developed taste—all the while remembering those producers who are looking for "something different." When the recording industry demands change, you'll be ready. And who knows? You might be surprised to find what you like.

Editor's Note: The drumhead market includes more brands and models than could be included in this general overview of drum tuning. These include products from Cannon Percussion, Premier, Drum Workshop, Pearl, and Sonor. We encourage you to experiment with as many heads as possible in your efforts to achieve your personal drum sound.



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Taking The Next Step

by Phil Ferraro

Since I started playing drums, I have been continually amazed at the number of well-educated, dedicated drummers who have problems translating their practice studies into genuine practical progress on their instrument. Though they work diligently, they see only limited success towards their goals. Why? After much careful observation and personal experience with this phenomenon, I think I may have hit on the answer. These drummers did not take *the next step*.

I first noticed this quandary as a novice player in junior high school band. A fellow drummer was an outstanding role model for studious dedication, having already gotten through several instructional books for snare and drumset. Even though I felt a bit intimidated by him (since I was a beginner and mostly self-taught), we soon developed a close friendship. We'd spend hours at each other's homes playing and swapping drum talk. But I was disturbed by the fact that although my friend had knowledge and reading ability, his playing seemed unnatural. His execution was stiff and awkward, and he had trouble improvising and adapting to various styles spontaneously. I was perplexed.

Years later, while stationed for musical

training at the Armed Forces School of Music, I encountered a similar situation. There seemed to be a distinct difference between those drummers who had learned through personal experience and those who had been instructed in a formal academic environment. I started to question whether it was better to study formally at all. Perhaps you had to be born already endowed with talent and ability. It *appeared* that "natural" players seemed to be more fluid and graceful in their musical execution. They also seemed to fit with the band better, establishing a better "pocket" or "musical groove."

Without formal studies and learning materials, one would have to be a veritable genius with a photographic memory and amazing ears to learn all that drummers are required to know. Not being a genius, I knew that if I didn't take advantage of all available learning aids, I was sure to fail. The question was, how could I translate my studies into practical improvements that were truly usable in real performance situations? After seeking advice from my instructor and watching some of the top drum students in practice, a clearer picture began to emerge. These outstanding drummers had learned the secret that had long eluded me. They took their studies and practice routine to *the next step*.

The premise is very simple. Many drum-

mers, when practicing, do not truly master their studies to a practical or useful level. After achieving a cursory grasp of the material, they assume that they have "learned" what they need to know and mistakenly move on to something new. Without a firm base of knowledge and technical ability already established, going further could be compared to building a house on a sand dune without a foundation: not very solid, stable, or reliable!

The key to achieving the next step is a concept that has been long established in educational research. Whether it be in the natural sciences or the arts, no true mastery of anything occurs without the phenomenon of *overlearning*.

In essence, overlearning is the process by which knowledge and skills are honed to such a high degree of proficiency that they become *automatic and second nature to us*. If you have ever tied your shoelaces, driven a stick shift, or even written your own name, you have undergone this process. Overlearning makes our existence possible, allowing us to acquire the basic skills and knowledge needed for our very survival. In a higher order, it is the factor that separates the amateur from the professional, and the novice from the master. It is the catalyst from which creativity flows.

Now that we have identified and defined this marvel, let's examine some useful suggestions for achieving *overlearning* in your practice regimen, so you too can take *the next step*.

Practice smart. As mentioned in an earlier article, there are two types of practice: *massed* and *distributed*. Know which is the appropriate form to use to achieve your goals. Distributed practice, involving study segments of shorter time duration, maximizes perceptual focus, concentration, and alertness. It works best for learning and memorizing new material and is also most effective in critical analysis [self-checking of one's skills] and synthesis [creative


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elaboration] of existing knowledge and skills. Massed practice, comprised of long, repetitive drilling, is best for working up exercises to a practical level of speed and proficiency. By knowing how to practice, you will make faster progress and take the next step toward the improvement of your skills on the bandstand.

Take your time. Drummers often push themselves to see how much study material can be covered within one practice session. The result can be partially learned concepts and underdeveloped skills. Slow down and take your time! The amazing players that we all admire took years to refine their knowledge and technique. Let them serve as an example. Establish a consistent practice schedule with reasonable long- and short-term goals. Hit-and-miss "cram" sessions and overblown expectations are the fastest route to frustration and stagnation.

Tempo range. When practicing, drummers often gravitate toward a tempo that initially feels comfortable. This can become a *speed trap*! If material cannot be performed well over the *entire* tempo range (slow, moderate, and fast), it will never be of practical value. Admittedly, there are things that will sound more musical at certain speeds. But no matter what the tempo, the execution of the exercise should be flawless, smooth, and natural. No band performs all its tunes at the same tempo.

Musical style, artistic license, audience interaction, and ultimately the wishes of the bandleader are the deciding factors that account for tempo variations between tunes. The only way to meet the challenge is to be prepared to comfortably perform various musical styles at any given tempo. Don't speed up or slow down when you wish to change tempos during practice. *Stop* and establish the new speed (with a metronome, if available), then begin again. Accelerating or decelerating to change tempo in practice can only have an adverse effect on your timekeeping abilities in actual performance.

Apply what you know to grow. Often, much of what is covered in lessons and practice is never really applied to actual performance. That's because many drum studies are not practiced in a musical context. How can someone achieve the auditory, visual, and mental connections needed to make written rhythmic patterns sound musical when those patterns are never practiced along with the actual music? Over the past few years, some fine instruction book/audio cassette/video packages have become available. Unfortunately, the vast majority of material on the market is strictly in written form. It might seem that this massive body of older study material is destined to never fully benefit the aspiring player. Happily, this does not have to be

the case.

Once your study material has been learned and worked up for proper execu-

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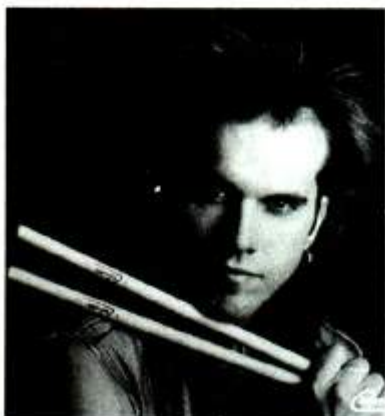
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tion, take the next step by playing the exercises along with recordings in the appropriate style. For example, try playing exercises from Carmine Appice's *Realistic Rock* along with the pop or rock tunes of your choice. Play sections of Jim Chapin's *Advanced Techniques* along with some of your favorite classic swing or bebop jazz albums. Take Roy Burns' and Joey Farris's *Studio Funk Drumming* or Rick Latham's *Advanced Funk Studies* and play these exercises along with funk, soul, rap, or contemporary jazz/fusion recordings of interest. The possibilities are endless, and they offer you the opportunity to take your studies out of the sterile and solitary environment of mere "practice" and into the exciting world of musical interaction.

Analyze and refine. Although memorizing *entire* exercises for use in performance is not recommended, at times we do hit upon "nuggets of gold" in our studies that deserve to be retained and used as part of our musical repertoire. Don't be afraid to pull these interesting patterns out of context and work them up for practical application on the gig. Write them out and experiment with them. See what musical style they'll fit and whether they "groove" (sound good) along with recordings or in band rehearsal. (*Don't* experiment on a gig!) Can they be used in breaks, fills, or solos? With a little creativity, what new ideas can you come up with based on the original patterns? The point is not to just steal someone else's ideas, but to use them to inspire your own creative talents. All great strides in humanity have been based upon the work of those who came before. It is no crime to borrow from others, as long as we acknowledge their contribution and give back something of our own.

Get out and play! Some drummers only

touch their instrument within the cloistered confines of the practice room. Playing along with recordings is a great learning aid, but nothing can compare to experiencing the excitement, spontaneity, and personal fulfillment of interacting with other musicians. It is within these live performance situations that musical growth flourishes. It is definitely *the next step!* Whether you are a new player working his or her

way up, or someone who has been off your "axe" for a while and who wishes to get back into the swing of things, don't be afraid to search out possible playing situations. True, there aren't as many opportunities to play live as there once were, but don't let that stop you! Many public and private schools, social institutions, churches, civic organizations, and colleges offer music programs that involve performance situations.

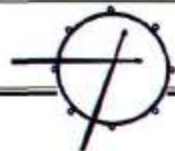
If no music programs are available in your area, check your newspaper classifieds,

entertainment advertisements, musicians union, music appreciation societies, and local music store bulletin boards for possible jam sessions and playing opportunities. If that doesn't pan out, place your own ad and network with other musicians to see where it can lead. Another possible option to gain performance experience is through the military. Great players like Steve Gadd, Billy Cobham, Paul Humphrey, and Kenny Malone have all served as musicians in military bands. Depending on your personality and outlook, this could be another avenue worth pursuing.

In closing, let me leave you with this thought: You don't have to be a complacent victim of circumstance. Make the effort and take *the next step* to your dreams.

"After achieving
a cursory grasp
of material,
many drummers
assume that they
have 'learned'
what they need
to know."





Stewart Copeland On...

by Ken Micallef

Inspiring, innovative, and original, Stewart Copeland's loose-limbed, meter-skewed blend of reggae, ska, and rock 'n' roll helped make the Police the biggest pop group of the '80s. Now a successful soundtrack composer (The Equalizer, Wall Street, The Rhythm-ist, Highlander II, Talk Radio), Copeland has most recently turned his attention to scoring for symphony orchestra. Collaborations with the Seattle and Cleveland symphonies, the San Francisco ballet, and the Fort Worth Opera (performing his original compositions "Holy Blood And Crescent Moon," "Noah's Ark," and "Solcheeka") led to Copeland performing on drumset this past September with the Seattle Symphony. Asked if he is extended a warm reception by the classically trained establishment, Copeland replies, "If the conductor is warm and cuddly, the orchestra will be warm and cuddly."



In January and February, Copeland will take his newly formed Rhythm-ist Orchestra on the road, performing selections from the album as well as newer material. Musicians will include Ray Lema, Robbie Shakespeare, Vinx, the Brazilian group Vakti, and Percussion De Guinea, a seven-piece African group who play drums of various sizes. "God only knows what their setup is," says Copeland. "They're banging on drums. They make a hell of a racket."

Copeland will perform with each act individually, then lead them all as one large group. He sees his role as one of chef. "I want each element to retain its identity within the context of the other players. I want to mix the ingredients while retaining their individual flavors."

...Kenwood Dennard

"Just Duo" (from Just Advance)

Dennard: drums; Marcus Miller: bass

SC: I hope this isn't new, 'cause the licks are old. He's got chops, no doubt about that. But that's a musical genre that is cold. It's a kind of music that I'm not that wild about. Listening to it, I have to get past the first few bars. There are some new chops in there, and it actually warms up after a bit—but you've got to be into that type of thing. There's no material; it's all about playing and chops.

KM: It's Kenwood Dennard. He played on Sting's version of "Little Wing."

SC: Really? I much prefer Vinnie over this guy. Doesn't sound

like Sting's kind of drummer at all—too many chops. But he probably doesn't sound like this when he's doing sessions. The guy's got to earn a living by day and by night he does this stuff—and God bless him for it.

...Vinnie Colaiuta

Allan Holdsworth: "Against The Clock" (from *Wardenclyffe Towers*)

Colaiuta: drums; Holdsworth: synthaxe; Jimmy Johnson: bass; Naomi Star: vocals

SC: It's very difficult for me to comment on this kind of music. I'm immune to it. I'm the loser. There are obviously a lot of people who play this music and enjoy it. It's fun to watch. [During solo] That's very cool. That would have been great to watch live; it would have really lit the place up. Can we listen to something else? I don't like that kind of music, but he's better than the first guy. This is not the kind of stuff I'd listen to at home; my wife's into Wagner.

...Paul Motian

"It Is" (from *Motian In Tokyo*)

Motian: drums; Bill Frisell: guitar; Joe Lovano: tenor saxophone

SC: [mocking the melody] Daa-daa-doo-daa-doo, daa-da-do-daa-doo...I tell you what, here's the problem: All the good melodies have been written, so let's write some bad ones. Any old shitty sequence of notes will do as long as it's screwed up. The drumming's not bad; it's got sort of an anarchic, "Boy, this is a screwed-up melody," sort of feel. With a melody like this, I'd be playing like that, too. We call this "washing up" at the end of the song—the crescendo before you go out. These guys are washing up—and they haven't even got any dishes. This is completely predictable, right in a very narrow band of what you have to play if you're a jazz musician. Utterly conservative, utterly unground-breaking. A better man with a better ear than I would be able to hear something out of this shit.

...Pete Zeldman

2.5D: "I Don't Want To Feel" (from 2.5D's forthcoming debut release)

Zeldman: drums; Cindy Baron: vocals; Rob Shapiro: guitar; Jeff Virgo: bass

SC: This is Led Zeppelin meets Return To Forever. Now we're making progress. Interesting chords, and the drummer is holding a rhythm that makes sense. [Pointing at journalist] Hey, this is the first time anyone's head has been moving. These are different chords...different combinations...I've never heard this before. Those first three records we've all heard a million times; this is new, this is fresh. The drummer has got his chops in there, but he's also got a really interesting rhythm going. This is very cool. It's got heavy metal guitar with interesting chords. That's great, the way he's breaking in that backbeat there. He's playing four against six. That's what I always do. It changes the emphasis. I'll buy this as soon as it comes out. That was moving.

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...Joseph "Zigaboo" Modeliste

Nicky Skopelitis: "Telling Time" (from *Ekstasis*)
Zigaboo: drums; Skopelitis: guitars; Bill Laswell: bass; Amina Claudine Myers: organ; Guilherme Franco: congas

SC: This is charming, but a little boring. Nice groove. The drummer's good; I'd hire him. If I'm producing a session, I don't want to be the drummer on that session. As a composer, I want the drummer to perform a specific task. As a drummer, I also know exactly what the drummer is thinking, and I'm on to all his tricks. I know what you want to do and why you want to do it, Mr. Drummer...but not today. This drummer is solid and he holds an interesting rhythm—which is a hard thing to pull off. He has accomplished that. Now he needs to get a job with a more interesting group.

KM: That's Zigaboo from the Meters.

SC: Oh, really? Well, that makes sense.

...Michael Giles

King Crimson: "Goon" (from *Frame By Frame 1969-71*)

Giles: drums; Robert Fripp: guitar; Peter Giles: bass

SC: I hate the guitarist. He has a boxey sound. Is the drummer Alphonse Mouzon or something? I spent hours drumming on this kind of stuff in a high school band. No one else was doing anything, so I played all over the place. This guitarist should become a dentist.

KM: Have you always been this outspoken?

SC: I've always tried to be mild-mannered and courteous. Well, these guys are just wiggling their fingers together in the same room. They're not even listening to each other. Once again, this guitarist thinks he's playing really out. No, it's really in.

KM: That's early King Crimson.

SC: That's very surprising. You got me on that one; I'm completely flummoxed. That doesn't sound like a group that went on to do great things, which King Crimson did. That's not Bruford, is it? They did some really good music and this isn't part of it. They did all the right things with their chops, but this track.... It's *your* fault. You've played the wrong track. The drummer has good sensibilities but you can't tell on this track.

...Gallas Niang

Youssou N'Dour: "Set" (from *Set*)

Niang: drums; N'Dour: vocals; Assane Thiam: Sengalese talking drum; Jimi Mbaye: lead guitar; Pape Oumar: rhythm guitar; Habib Faye: bass; Ibou Cisse: keyboards and guitar

SC: This is very cheerful. I have a taste for this music. The drummer isn't playing the usual stuff, he's putting the snare drum on the downbeat. You put this music on in the car; it makes you feel good. Or, if you're in Kinshasa or Brazzaville with a warm beer in your hand, it makes you dance all night. I actually discovered this kind of music while in jail in Zaire listening to the radio.

When I was in Africa, I'd sit in with some of these bands. I'd be dancing away to this music, and then get dragged on stage. But the minute I'd start playing, they'd go into some bad disco-funk. That'd be it. Everybody would stop dancing, and the air would go out of the whole place. "Okay, okay," I'd think, "bad idea."

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International Drum Month Events

Tennessee governor Ned McWherter and Nashville mayor Phil Bredson released respective proclamations calling for November to be International Drum Month in Tennessee and in Nashville.

Alta Loma Music held its annual Drummer of the Year contest this past November to celebrate IDM. Winners Michael Lund, Julio Mathis, and Jamie Wollam each took home over \$1,000 worth of drum gear donated by Gibraltar, Tama, Pearl, Toca, Remo, Pro-Mark, and Vic Firth.

Pearl celebrated IDM with a host of clinics and three radio promotions in which *Export* kits were given away.

Pro Percussion, a Madison, Tennessee drum shop, celebrated IDM by sponsoring free drum lessons and hosting a free clinic/master class with Boo Boo McAfee and John Rush. Door prizes at the clinic included a 13" Pearl piccolo snare drum, T-shirts, and other prizes from Pearl, Zildjian, and Pro-Mark.

Sabian artist clinics during International Drum Month included appearances by Chad Smith, Joe Morello, Ed Shaughnessy, Chester Thompson, Gerry Brown, Rod Morgenstein, Don Moio, and Dennis DeLucia.

Recent IDM events organized by **Cape Drummers Association** included a drum clinic/workshop at Mapp School Of Music with Terri Lyne Carrington and a clinic by Mark Schulman of Foreigner at the College Of Music at Capetown University in South Africa.

Robbies Music of Mahwah, New Jersey hosted their Drum Mania III this past November 20, featuring Terry Bozzio and Kenny Aronoff.

Manny's Music hosted their Drum Expo at SRI rehearsal facility in Manhattan to celebrate IDM. Over 500 drummers attended the event, which featured performance/clinics by Terry Bozzio,

Steve Ferrone, Joe Bonadio, Joe Franco, Rod Morgenstein, Jonathan Mover, Marc Quinones, Matt Smith, Tony Verderosa, Frank Marino, and Chad Wackerman. Proceeds from the event were donated to the Buddy Rich Memorial Scholarship Fund.

Zildjian News

Zildjian recently conducted a series of clinics throughout the United States with Dennis Chambers. The tour spanned twelve cities. A number of the clinics were sponsored in conjunction with the Pearl Corporation.

Zildjian has also recently wrapped up its Joey Kramer drumstick promotion, flying the grand-prize winners to Los Angeles, California to see Aerosmith in concert. The three winners' names were drawn at random by Joey Kramer himself at Zildjian's world headquarters in Norwell, Massachusetts, at which time he personally notified each winner by telephone. Each of the winners—Phil Judt of Lincoln, Nebraska, Erik Schroeder of Colorado Springs, Colorado, and Beverly Blair of Riverside, California—along with a guest, attended an exclusive pre-show party at the Los Angeles Forum, where they met Joey and the members of Aerosmith. Also included as part of the grand-prize package was an autographed Zildjian cymbal and copy of Aerosmith's latest album *Get A Grip*, an official Aerosmith tour jacket, and a box of Zildjian *Joey Kramer* model drumsticks.

Cuban Jazz And Salsa In Havana

This February 20-27, Havana, Cuba will be the site of "Encuentro '94 De Musica Popular Cubana," which will feature concerts and clinics by Irakere with Chucho Valdes and Los Van Van, plus many special guest artists and groups.



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In addition, The Second Annual International Cuban Popular Music Workshop takes place at the Escuela Nacional de Arte February 13-27. The course features top Cuban percussionists and traps players such as Changuito, Miguel "Anga" Diaz and Enrique Pla of Irakere, and Oscarito Valdes and Roberta Vizcaino of Diakara. The workshop will also include instrumental sectionals, ensemble work, arranging classes, and master seminars on the history of the music. Participants will have the opportunity to play with Cuban artists and present a special evening of collaborative works. For more information, contact Caribbean Music and Dance Programs at (510) 845-7781 or (510) 704-0474.

Note: These programs comply with U.S. restrictions on travel to Cuba.

Endorser News

U.K. session drummer **Geoff Dunn**, **Joey Heredia**, Paul Weller's **Steve White**, and Simple Minds' **Mel Gaynor** are using Vater drumsticks.

The **University of Arizona Marching Band** are using Pearl equipment, and **Armando Peraza** and **Orestes Vilato** have joined Pearl's Afro Percussion endorser list.

Terry Bozzio, **Paul Geary**, **Gil Moore**, **Kerry Brown** (B.B. King, Bonnie Raitt), **Jim Christie** (Dwight Yoakam), **Steve DeBoard** (Slammin Gladys), **Robin DiMaggio** (studio), and **Brad Kemp** (Machines Of Loving Grace) playing Mapex drums.

Charlie Benante, **Phil Varone** (Saigon Kick), **Larry Atamanuik** (Emmylou Harris), **Scotty Hawkins** (Reba McIntire), and **Aaron Serfaty** (Jon Anderson) using ddrum electronics.

George Lawrence (Larry Stewart), **Wes Starr** (Hal Ketchum), **Jack Gavin** (Charlie Daniels Band), and **Bruce Rutherford** (Alan Jackson) using P.S. seat covers.



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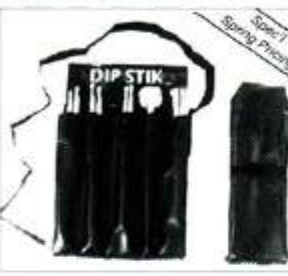
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Drumkit Of The Month



No, it's not a trick photo or a weird camera angle: The bass drum and tom-toms on Andy Lubber's Trixon drumkit really are cone-shaped. This 1961-vintage European import enjoyed brief popularity in the U.S., and then quickly became a collector's item. Andy plays it in cocktail lounges in Southern California, and says it's "a fantastic jazz kit."

Photo Requirements

1. Photos must be in color and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background. Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

Send your photo(s) to:
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Please note that photos cannot be returned, so don't send any originals you can't bear to part with.



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It can be a high-pitched ringing, screeching, or hissing; constant or intermittent; subtle or deafening. It's called Tinnitus and for the 50 million Americans -- **and many musicians** -- who suffer with it, it doesn't let up. Loud noises, some medications, and head injuries are some of the causes of Tinnitus. But there are three ways to prevent this life-altering affliction:

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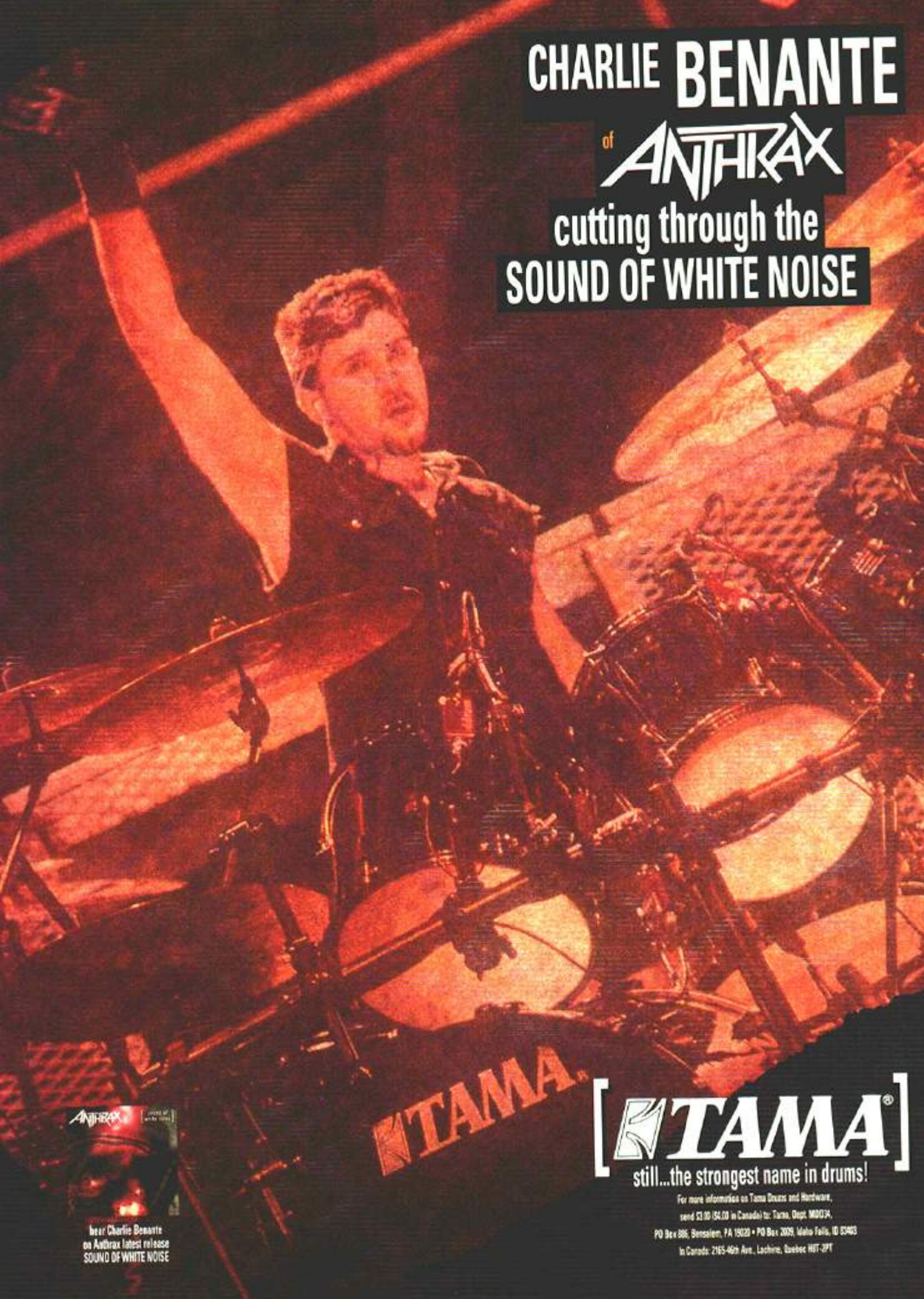


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A high-energy photograph of Charlie Benante, the drummer of the band Anthrax, captured in the middle of a performance. He is wearing a dark jacket and has a focused expression. His right arm is raised high, holding a drumstick. The drum kit in front of him is a Tama, with the brand name clearly visible on the bass drum. The background is dark with some stage lighting visible.

CHARLIE BENANTE

of **ANTHRAX**

cutting through the SOUND OF WHITE NOISE

A small image of the CD cover for Anthrax's album 'Sound of White Noise'. It features a dark, moody portrait of a person, likely a band member, with some text at the top.

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hear Charlie Benante
on Anthrax latest release
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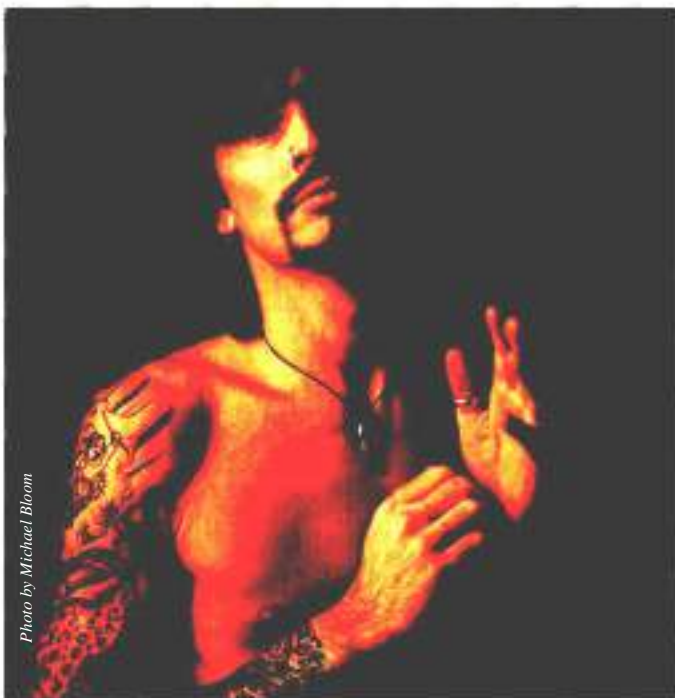


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MODERN DRUMMER'S 16th ANNUAL READERS POLL

The purpose of *MD*'s annual poll is to recognize drummers and percussionists in all fields of music whose musical efforts—recordings, live performances, or educational activities—have been especially notable during the past year. It is in no way meant to suggest that one

musician is "better" than another. Rather, it is to call attention to those performers who, through their outstanding musicianship, have been inspirational to us all.

INSTRUCTIONS

1. You must use the official *MD* ballot—no photocopies.
2. Please print or type your selection in the corresponding box. See the category descriptions below for clarification.
3. Make only one selection in each category. (It is not necessary to vote in every category. Leave blank any category for which you do not have a firm opinion.)
4. Affix appropriate postage and mail the entire ballot to *Modern Drummer's* offices at the address shown on the reverse of the ballot card.
5. Ballots must be postmarked no later than **March 1, 1994**. Results will be announced in the July '94 issue of *MD*.
6. **Return Address/Subscription Drawing:** Fill in the return address lines on the address side of the ballot to be eligible for *MD*'s free-subscription drawing. Three ballots will be drawn at random; the winners will receive one-year subscriptions to *Modern Drummer*.

CATEGORY DESCRIPTIONS

Hall Of Fame

Vote for the artist, living or dead, who you feel has made a historic contribution to the art of drumming. Current members of the Hall Of Fame are not eligible for this category. Those members are: **Gene Krupa, Buddy Rich, John Bonham, Keith Moon, Neil Peart, Steve Gadd, Louie Bellson, Tony Williams, Billy Cobham, Joe Morello, Carl Palmer, Bill Bruford, Art Blakey, Max Roach, and Jeff Porcaro.**

All-Around

This category is not intended to indicate the "overall best" drummer. Rather, it is to recognize drummers noted for performing in a variety of musical styles and applications, instead of one specific band.

Studio

This category is for drummers known as multi-session players who record with many artists, or who are involved in projects such as jingles, TV, and film scores. (Do not include recording artists who spend time in the studio, but only as a member of one group.)

Mainstream Jazz

This category is restricted to drummers in small-group, acoustic jazz.

Electric Jazz

This category is reserved for drummers who perform in fusion or jazz-rock.

Up & Coming

This category is reserved for the most promising artist brought to the public's attention within the past twelve months.

Percussionist

This category is for artists noted for their performance on ethnic, hand, and specialty percussion instruments (as opposed to drumset).

Recorded Performance

Vote for your favorite recording by a drummer as a leader or as a member of a group. Limit your selection to recordings released within the past twelve months. Please include the artist's name, the complete title of the song, and the album from which it came.

MD'S HONOR ROLL

Artists who have been selected by the *MD* readership as winners in any one category of the Readers Poll for a total of five years are placed on *MD*'s Honor Roll. This is our way of recognizing the unique talent and lasting popularity of those special artists. Artists placed on the Honor Roll in any given category are subsequently ineli-

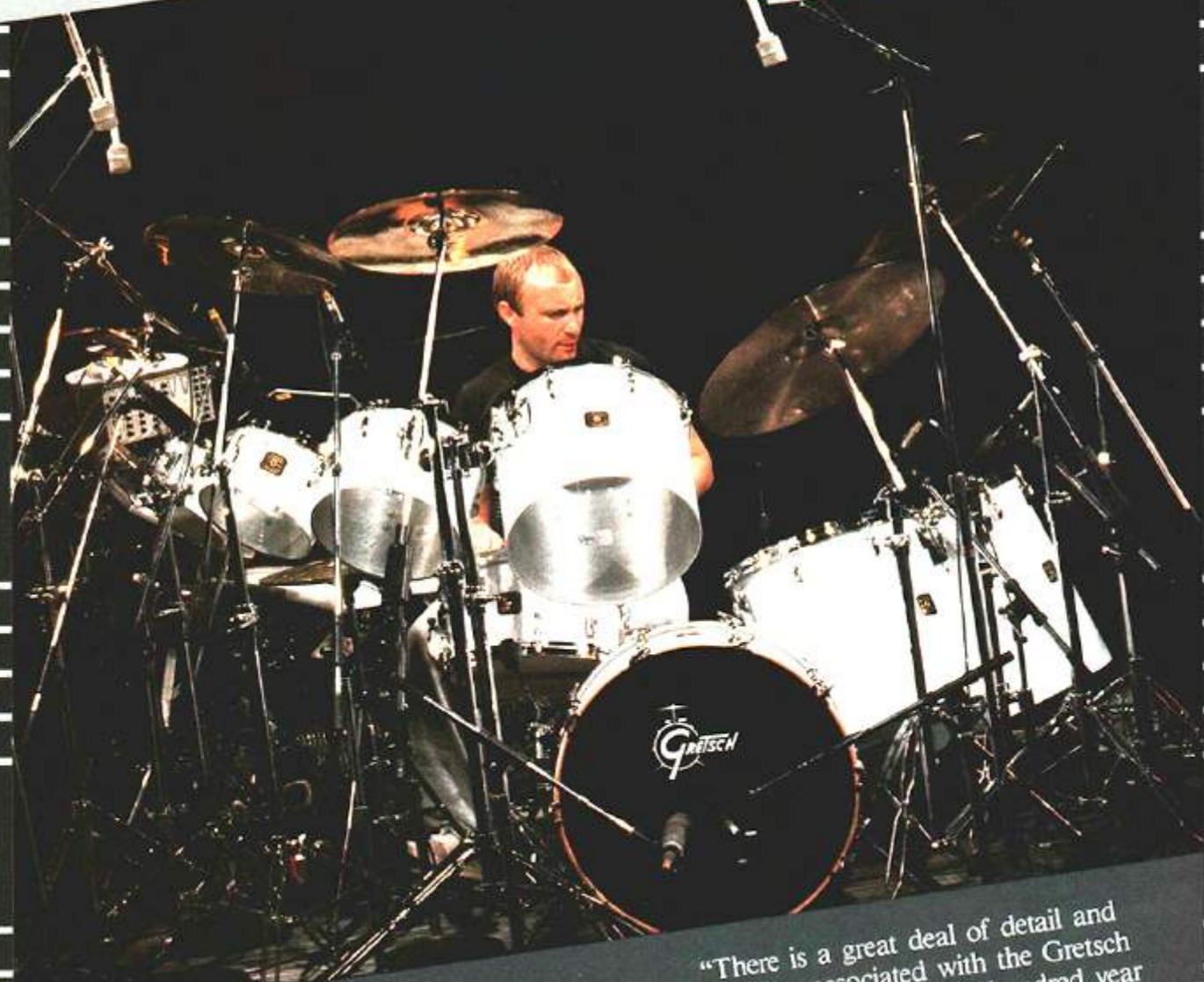
gible in that category, although they remain eligible in other categories. (The exception to this is the "Recorded Performance" category, which will remain open to all artists.) Artists who have achieved Honor Roll status (and are now ineligible in the category shown) are listed below.

Alex Acuña: Latin/Brazilian Percussionist
Airto: Latin American and Latin/Brazilian Percussionist
Gary Burton: Mallet Percussionist
Anthony J. Cirone: Classical Percussionist
Phil Collins: Pop/Mainstream Rock Drummer
Vic Firth: Classical Percussionist
Steve Gadd: All-Around Drummer and Studio Drummer

David Garibaldi: R&B and Funk Drummer
Larrie Londin: Country Drummer
Rod Morgenstein: Rock and Progressive Rock Drummer
Neil Peart: Rock Drummer and Multi-Percussionist
Buddy Rich: Big Band Drummer
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Steve Smith: All-Around Drummer

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A portrait of Joey Kramer, a member of the band Aerosmith. He has long, dark, wavy hair and is wearing a blue denim shirt. He is holding two Zildjian drumsticks across his chest. The background is dark and moody.

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